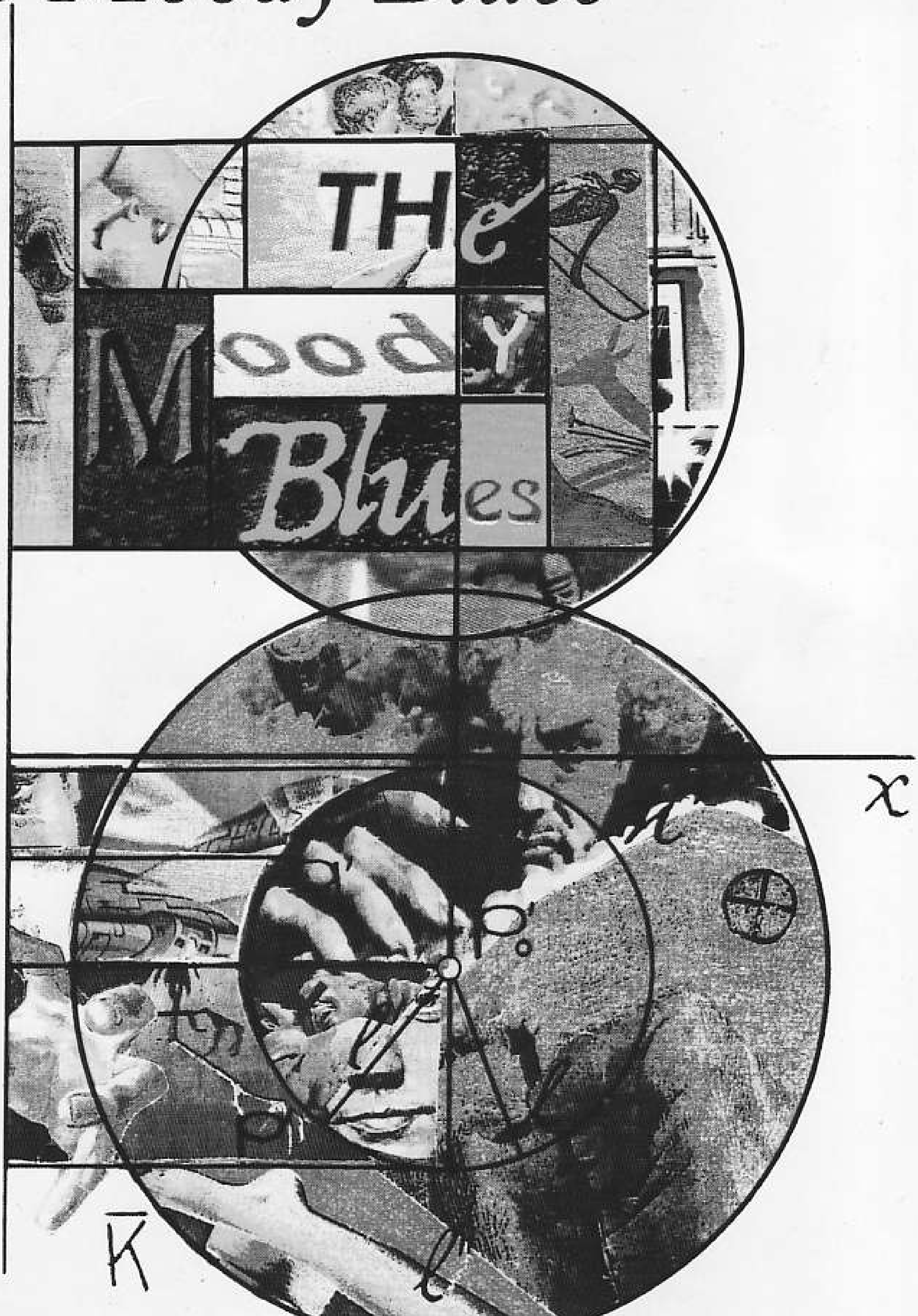
The Moody Blues



Greatest Hits

T H E M O O D Y B L U E S

GREATEST HITS



Edited by Peter Foss
First Published 1990

Page 4 photographs by Lewis Lee

Exclusive Distributors
International Music Publications
Southend Road, Woodford Green, Essex IG8 8HN, England

215-2-603

THE MOODY BLUES

1968



T H E   M O O D Y   B L U E S
1 9 9 0



T H E M O O D Y B L U E S
L I V E





THE MOODY BLUES BIOGRAPHY

The time: the late 60s. A young, questing, idealistic generation marches in the streets, burning draft cards and taking over college administration buildings. But this activist generation is also looking inward, seeking spiritual growth, inner peace, personal fulfillment. And it seeks artists who reflect that search for meaning. By the millions, this generation embraces THE MOODY BLUES.

The '68 - '72 albums:

**DAYS OF FUTURE PASSED,
IN SEARCH OF THE LOST CHORD,
ON THE THRESHOLD OF A DREAM,
TO OUR CHILDREN'S CHILDREN,
A QUESTION OF BALANCE, EVERY GOOD BOY DESERVES FAVOUR, SEVENTH SOJOURN**

The great songs: Nights in White Satin, Tuesday Afternoon, Ride My See-saw, Legend of a Mind, Never comes the Day, Higher and Higher, Question, The Story in Your Eyes, Isn't Life Strange, I'm Just a Singer in a Rock and Roll Band.

Sure, THE MOODIES sang their share of hippy dippy love songs. But their music also took on the issues of the times: war and religion, the hazards of the computer age and man's destruction of the environment. Their songs were - and still are - both the band's own personal expression and universal enough for everyone to relate to.

Bassist/singer John Lodge: "Whenever we had to record a new album, we always said, "This is going to be the test. Can we still find enough experiences to put down into lyrics and music?"

In 1967, THE MOODY BLUES go off in a new direction releasing the album **DAYS OF FUTURE PAST** and the single **NIGHTS IN WHITE SATIN.** The sound is new, ambitious and fresh. It's one of the first of a whole new genre.

Through the years, people have come up with all sorts of names for THE MOODY BLUES music: classical, rock, progressive rock, art rock. But, whatever you want to call it, it's always been accessible, and it's always been innovative. With **DAYS OF FUTURE PASSED**, the MOODY BLUES pioneered the use of the symphony orchestra in rock music. On later albums, they paved the way for the high-tech synthesiser bands of today.

THE MOODIES' most identifiable instrumental sound came courtesy of a pre-synthesizer instrument called the mellotron, which duplicated the strings, woodwinds, and horns of an orchestra. Now, it has expanded to include all the technology of today.

As they grew, THE MOODY BLUES helped change the music industry itself. They were one of the first groups to conceive of the LP as an art form unto itself, not just as a collection of singles. Each MOODIES album was structured as a suite, with no breaks between the songs.

According to THE MOODIES' most recognisable voice, Justin Hayward, the secret to the band's creativity from a vow they made when they started out: "We agreed that we would just play what we wanted to play, make music for ourselves, trust our own judgement. We've done that ever since. We haven't been influenced by fashions or trends, and because of that we've seen a lot of other things come and go - and we're still here".

THE MOODY BLUES, who have sold more than 50 million records around the world in their 22-year career, have just released their seventeenth album....

The time: the late 80s. A fast-moving, computer-driven, post-modern generation seeks perspective and values. How did the world get into the sorry state it's in? They seek artists who are asking the same questions. They turn to the music of THE MOODY BLUES.

The '78 - '88 albums:
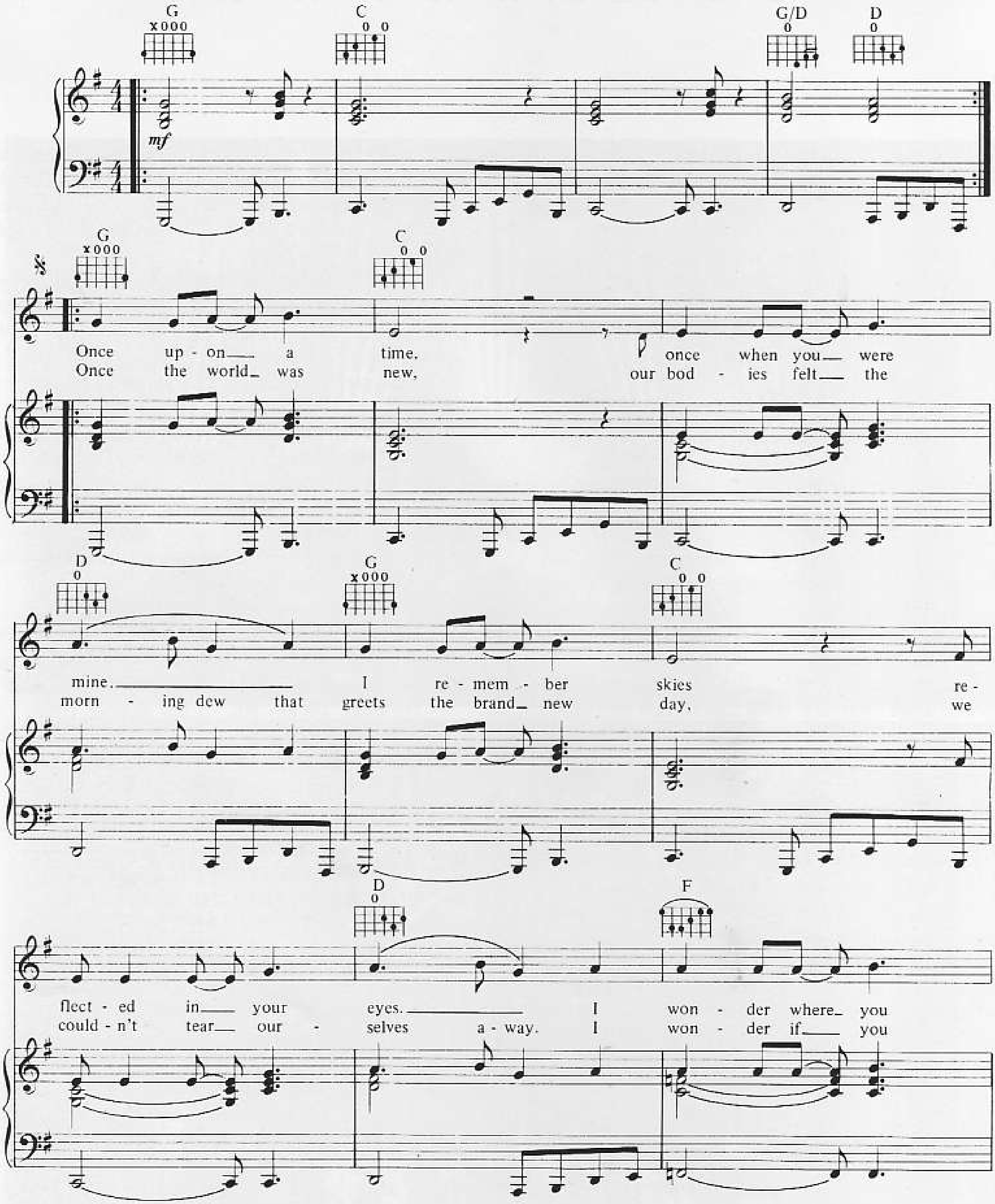
**OCTAVE, LONG DISTANCE VOYAGER,
THE PRESENT, THE OTHER SIDE OF LIFE,
SUR LA MER.**
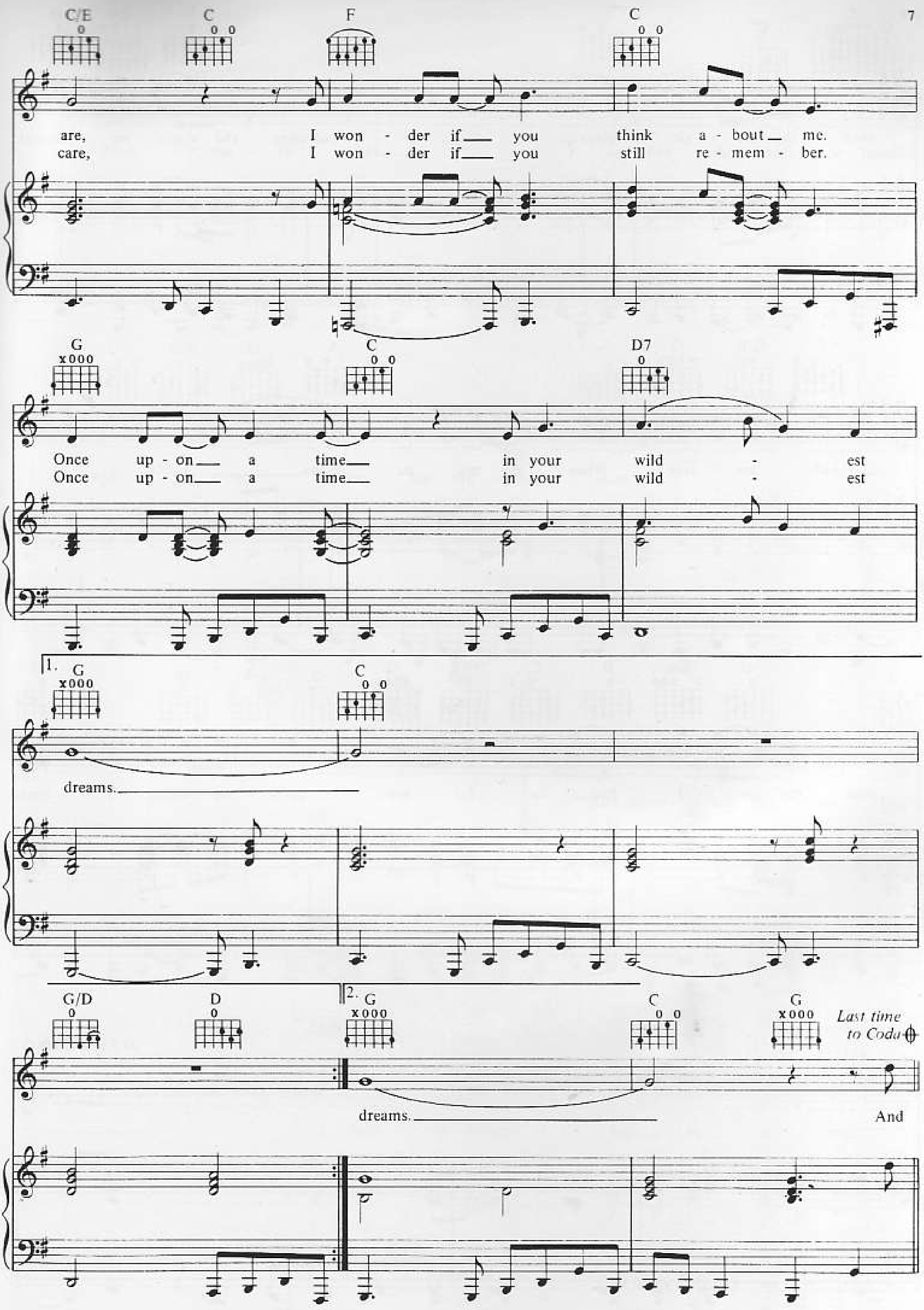
Perhaps it was the video for "Your Wildest Dreams", which combined memories of the 60s with the reality of the 80s, that introduced a new generation to THE MOODY BLUES. As Justin Hayward put it "I believe a lot of young people were introduced to the Moody Blues by "Your Wildest Dreams", which coincided with a kind of fascination about the sixties. There's always been a certain amount of looking backwards within our music, about searching and seeking some kind of enlightenment. A lot of that can be understood by knowing what's happened to you before - and laying the ghosts of your past".
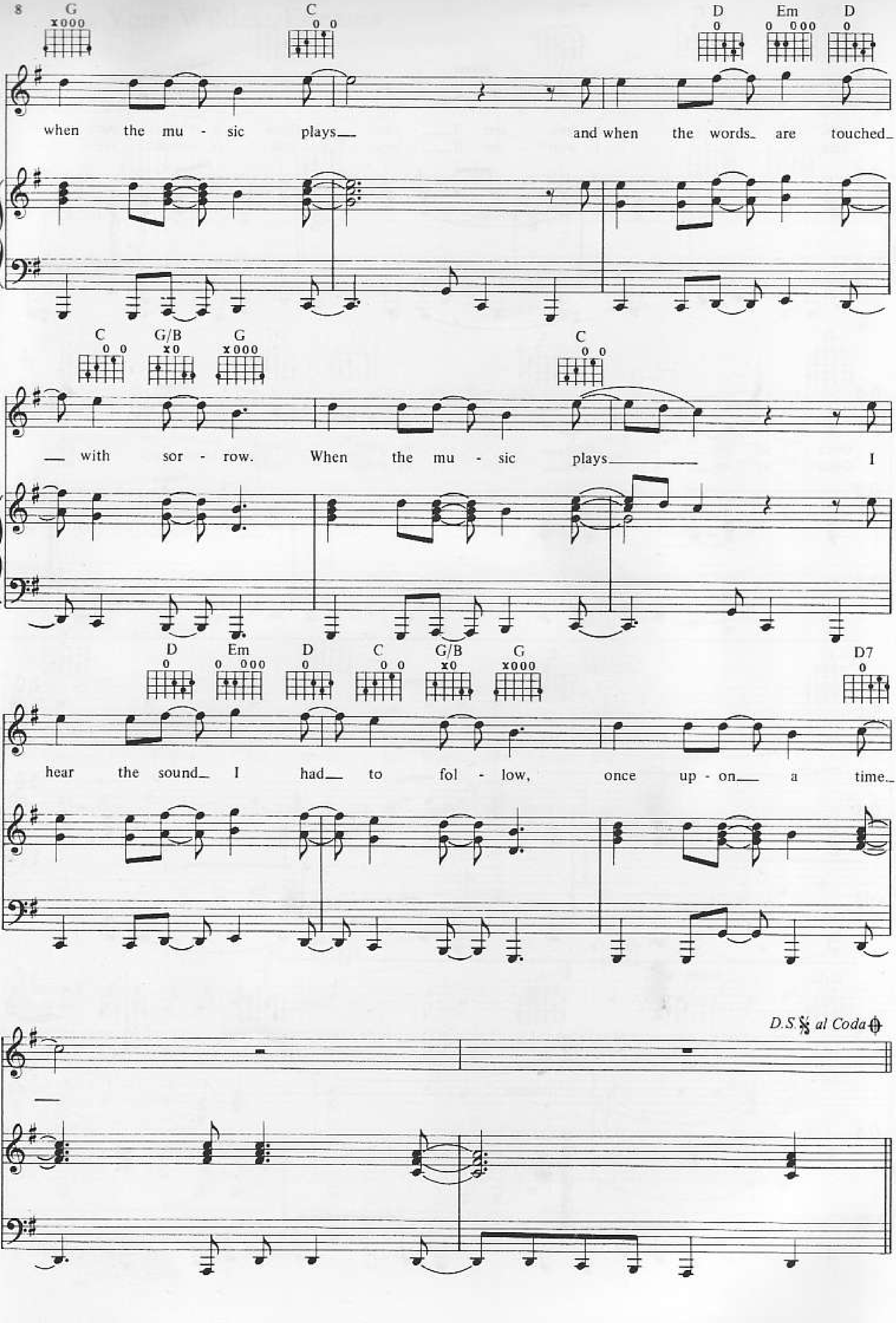
Your Wildest Dreams
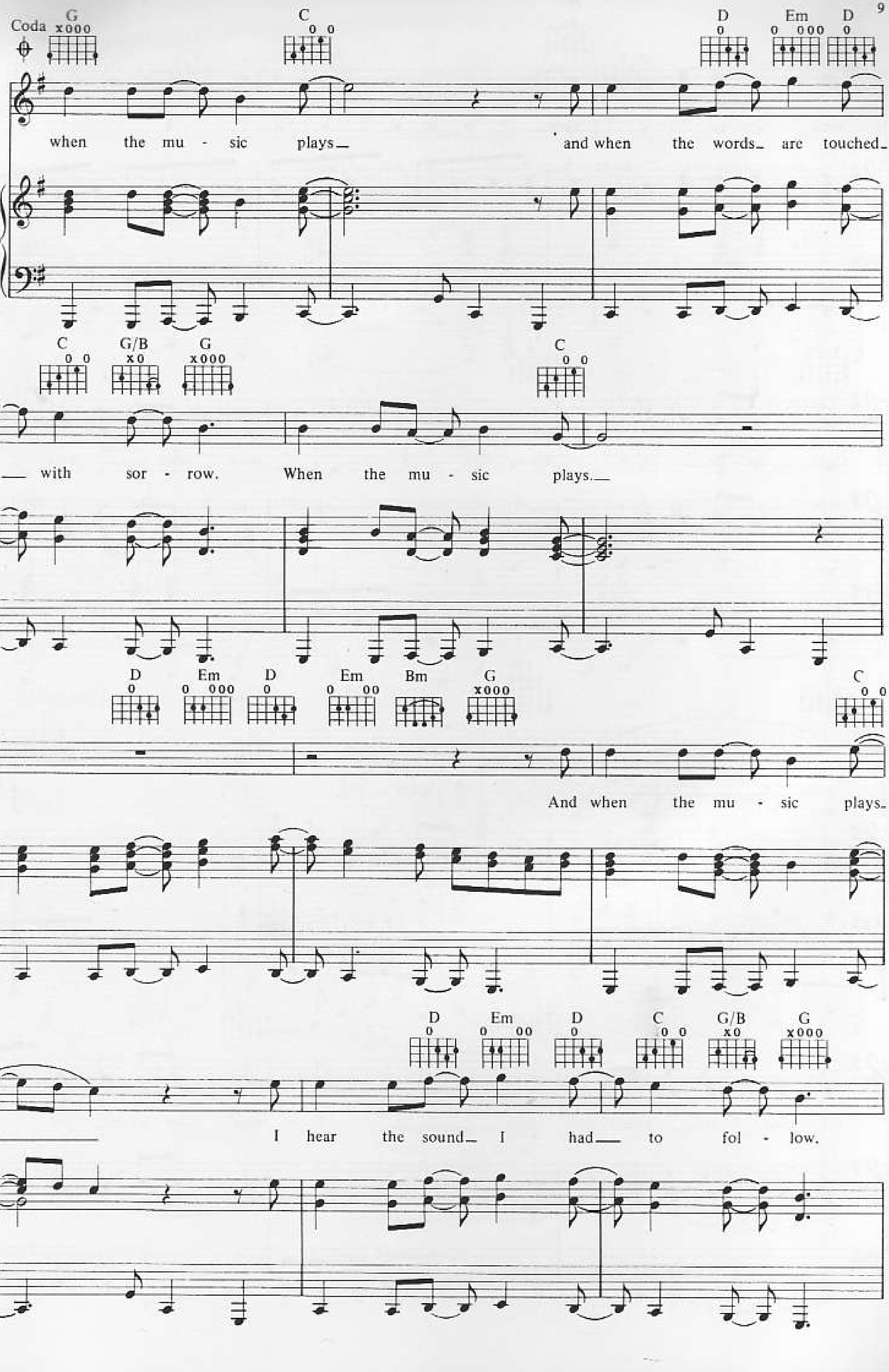
Words and Music
by JUSTIN HAYWARD
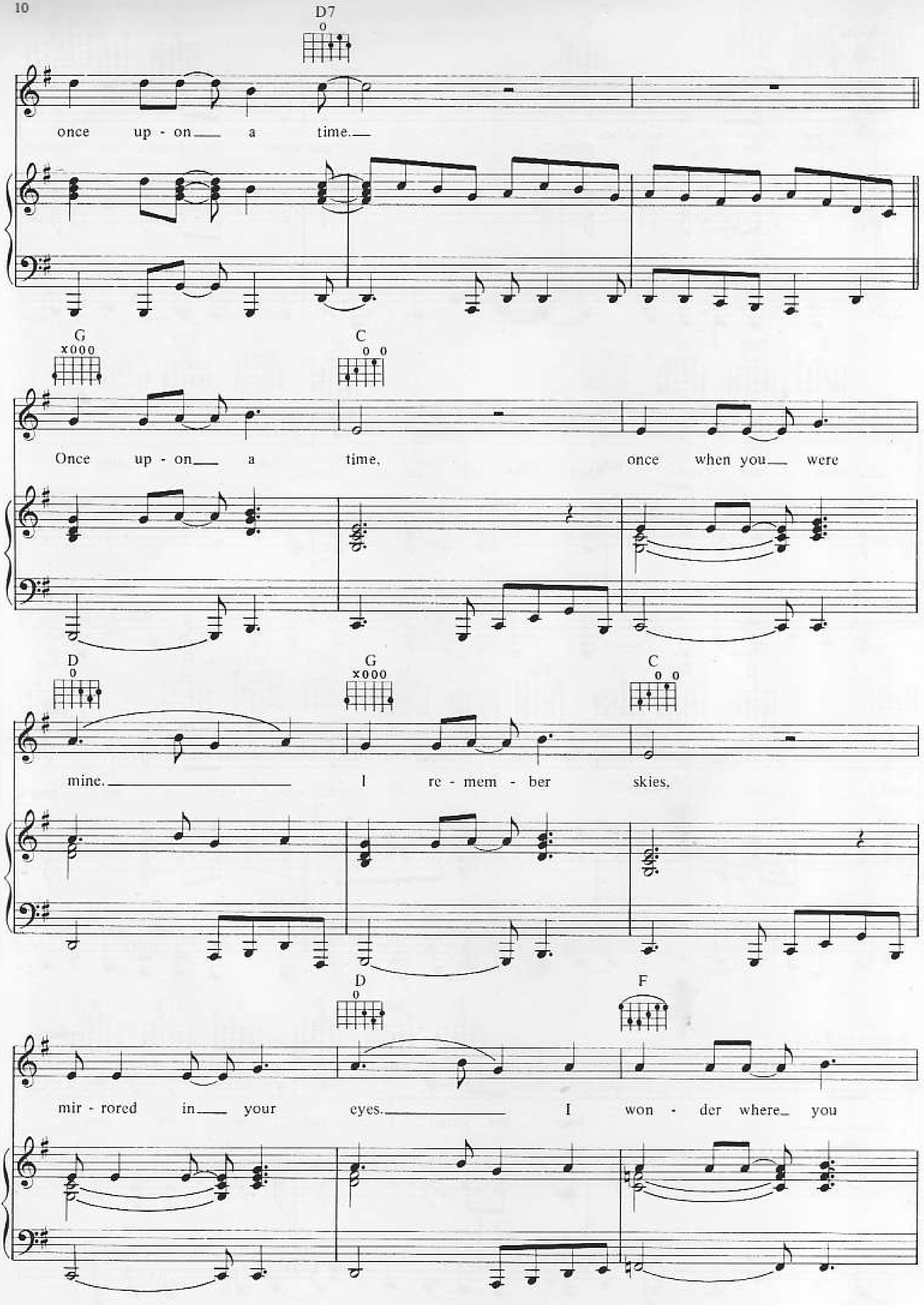
Up tempo Rock
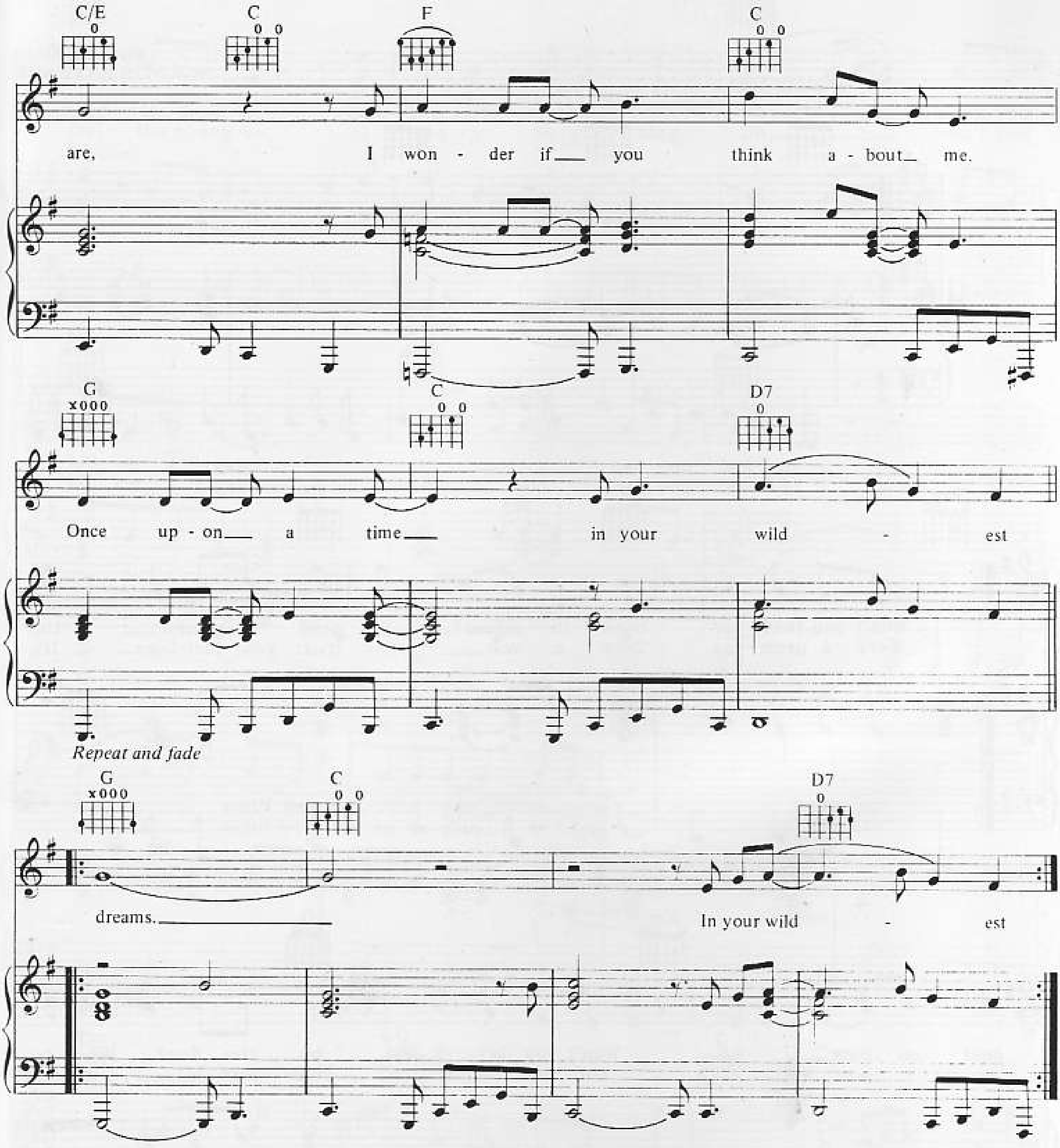



C/E C F C
are, I won - der if you think a - bout me.
care, I won - der if you still re - mem - ber.
G C D7
Once up - on a time in your wild - est
Once up - on a time in your wild - est
1. G C
dreams.
G/D D
2. G C G
dreams.
Last time to Coda
And


G C D Em D
when the mu - sic plays and when the words are touched
C G/B G C
with sor - row. When the mu - sic plays I
D Em D C G/B G D7
hear the sound I had to fol - low, once up - on a time.
D.S. al Coda


Coda
G C D Em D
when the mu - sic plays_ and when the words_ are touched_
C G/B G C
_ with sor - row. When the mu - sic plays._
D Em D Em Bm G C
And when the mu - sic plays_
D Em D C G/B G
I hear the sound_ I had_ to fol - low,


D7
once up - on a time.
G
C
Once up - on a time, once when you were
D
G
C
mine. I re - mem - ber skies,
D
F
mir - rored in your eyes. I won - der where you
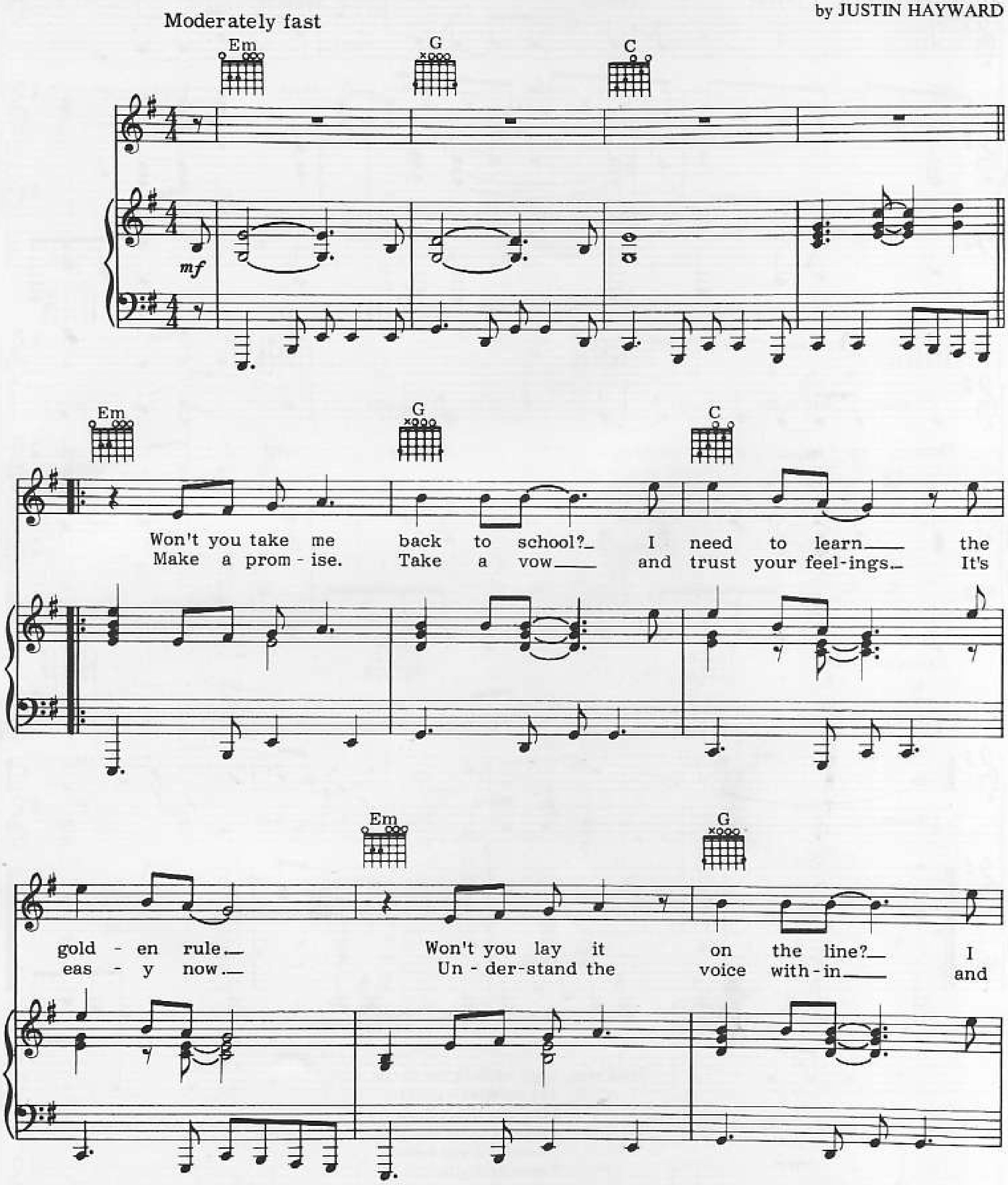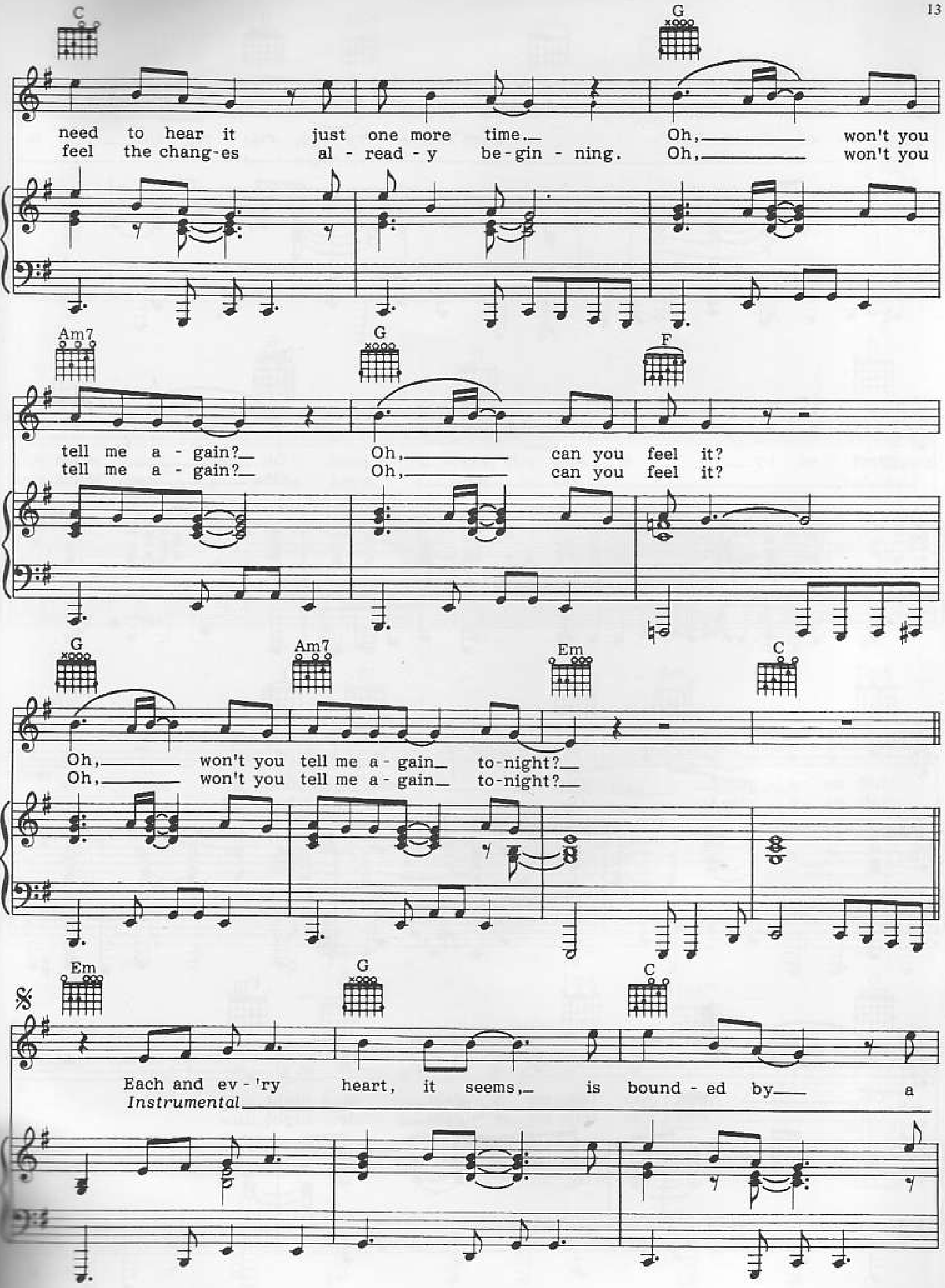


3rd Verse: Once beneath the stars
The universe was ours.
Love was all we knew
And all I knew was you.
I wonder if you know
I wonder if you
Think about it.
Once upon a time
In your wildest dreams.
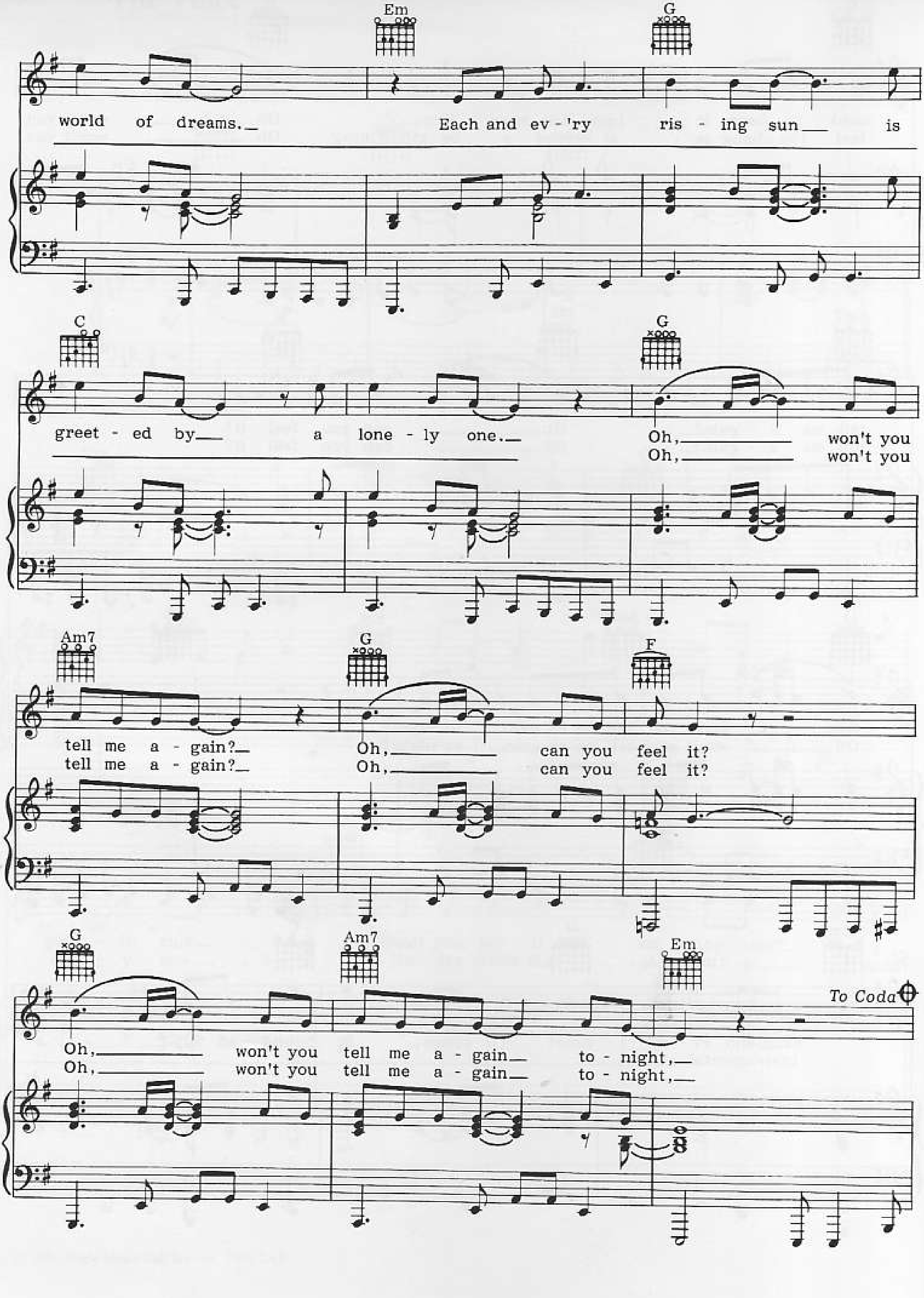
4th Verse: *Instrumental*
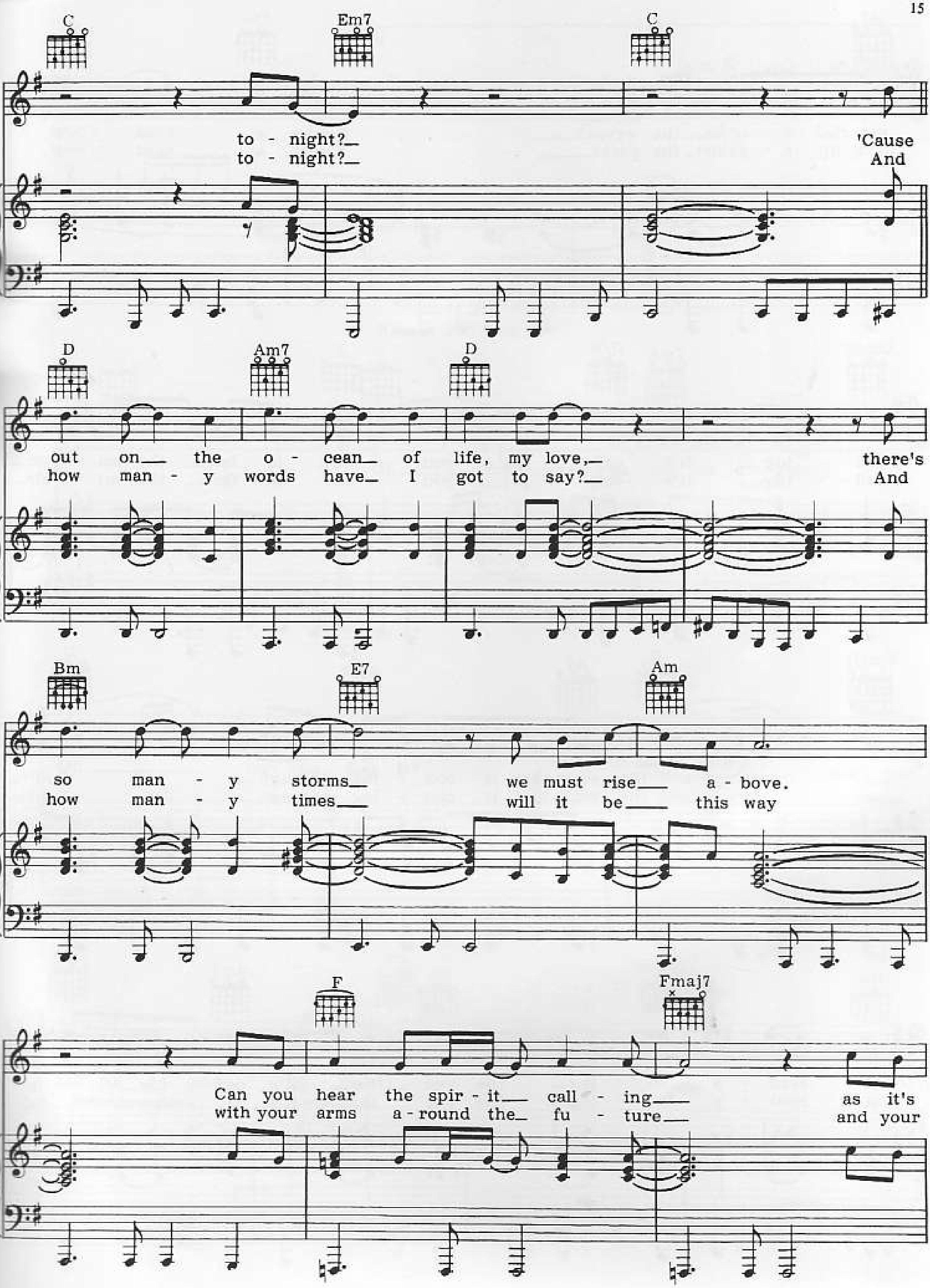
The Voice
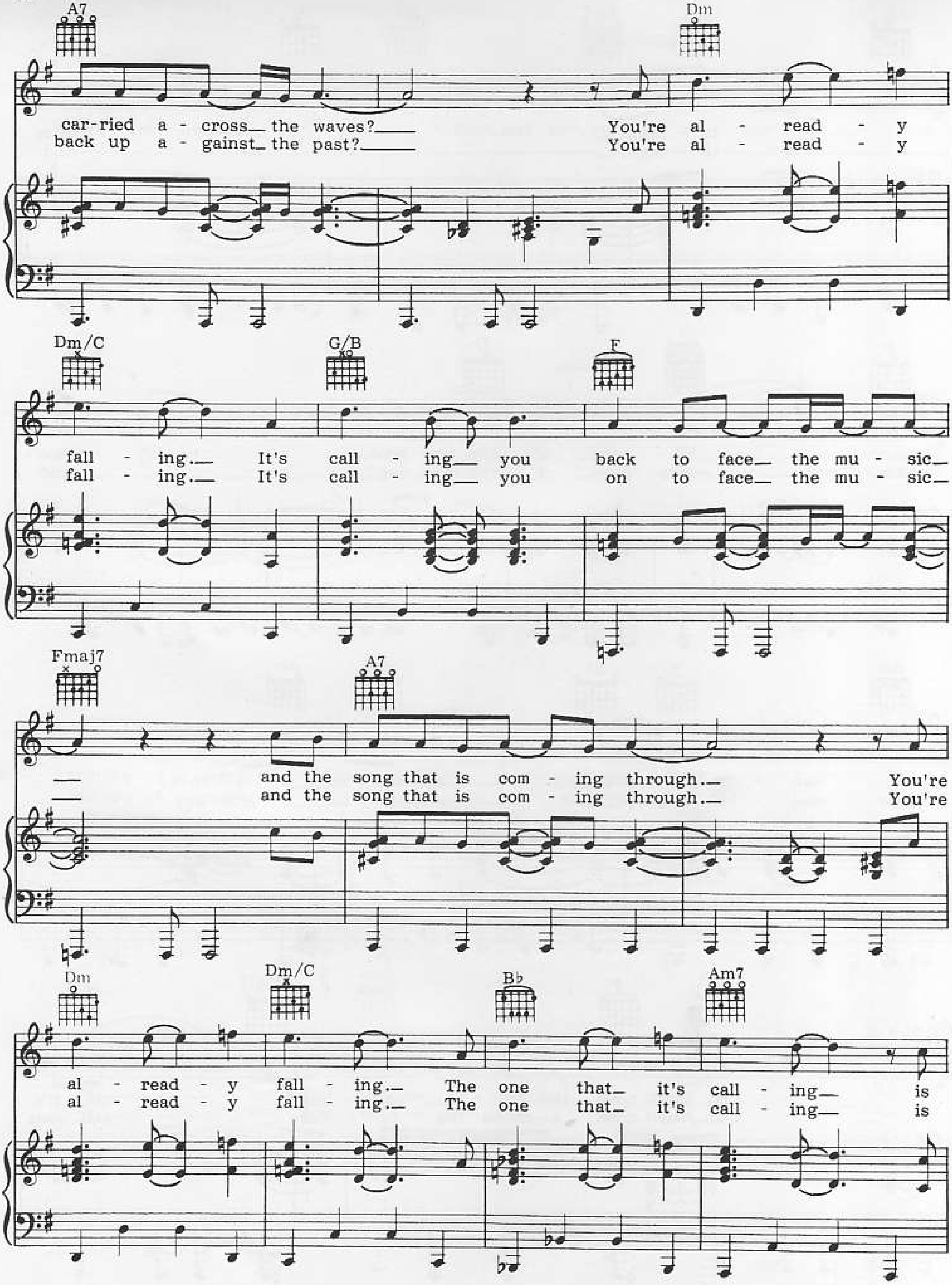
Words and Music
by JUSTIN HAYWARD
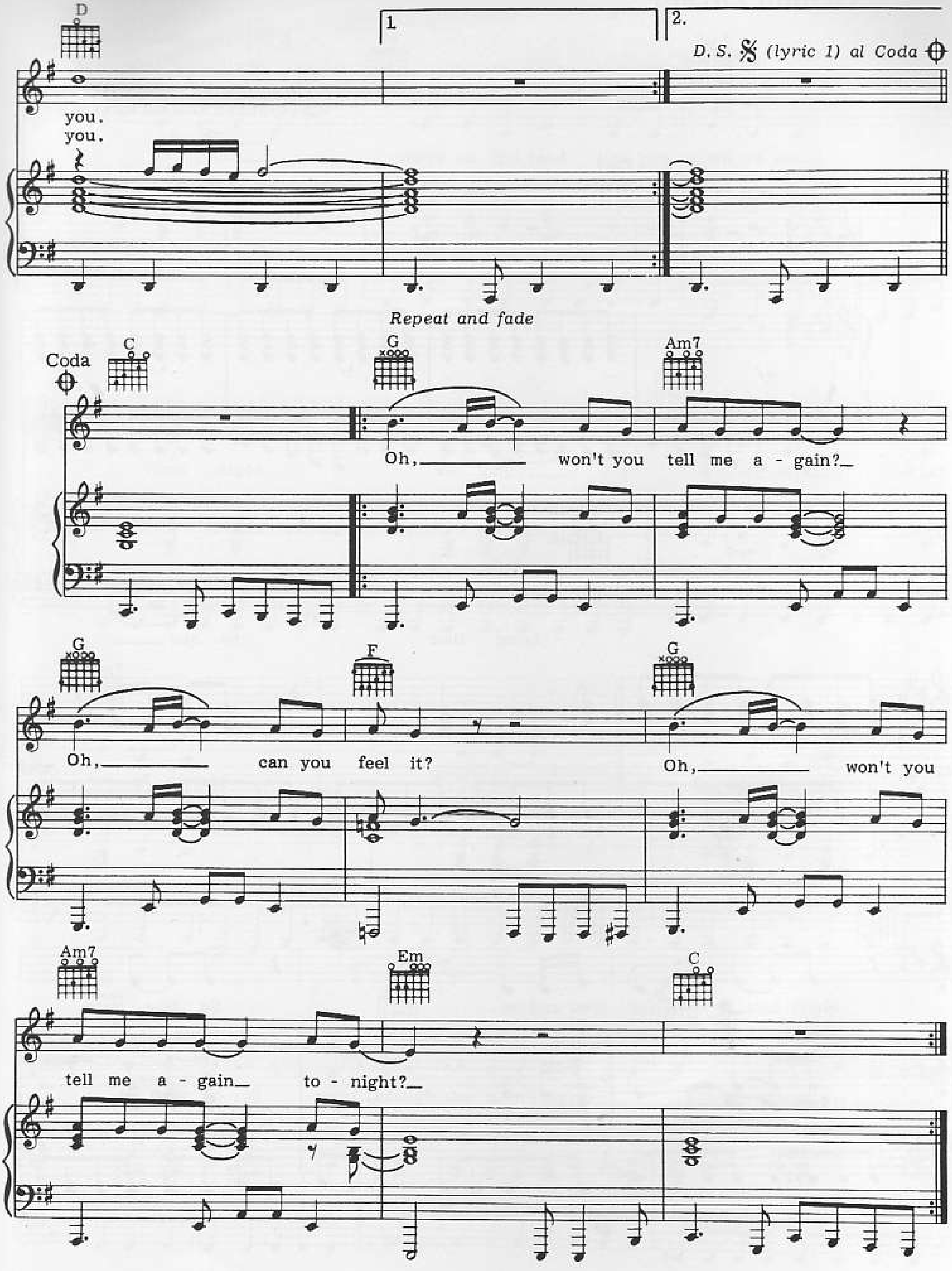



C
G
need to hear it just one more time.
feel the chang-es al-read-y be-gin-ning.
Oh, won't you
Oh, won't you
Am7
G
F
tell me a-gain? Oh, can you feel it?
tell me a-gain? Oh, can you feel it?
G
Am7
Em
C
Oh, won't you tell me a-gain to-night?
Oh, won't you tell me a-gain to-night?
Em
G
C
Each and ev-'ry heart, it seems, is bound-ed by a
Instrumental


Em
G
world of dreams.
Each and ev - 'ry
ris - ing sun is
C
G
greet - ed by a lone - ly one.
Oh, won't you
Oh, won't you
Am7
G
F
tell me a - gain?
Oh, can you feel it?
tell me a - gain?
Oh, can you feel it?
G
Am7
Em
To Coda
Oh, won't you tell me a - gain to - night,
Oh, won't you tell me a - gain to - night,
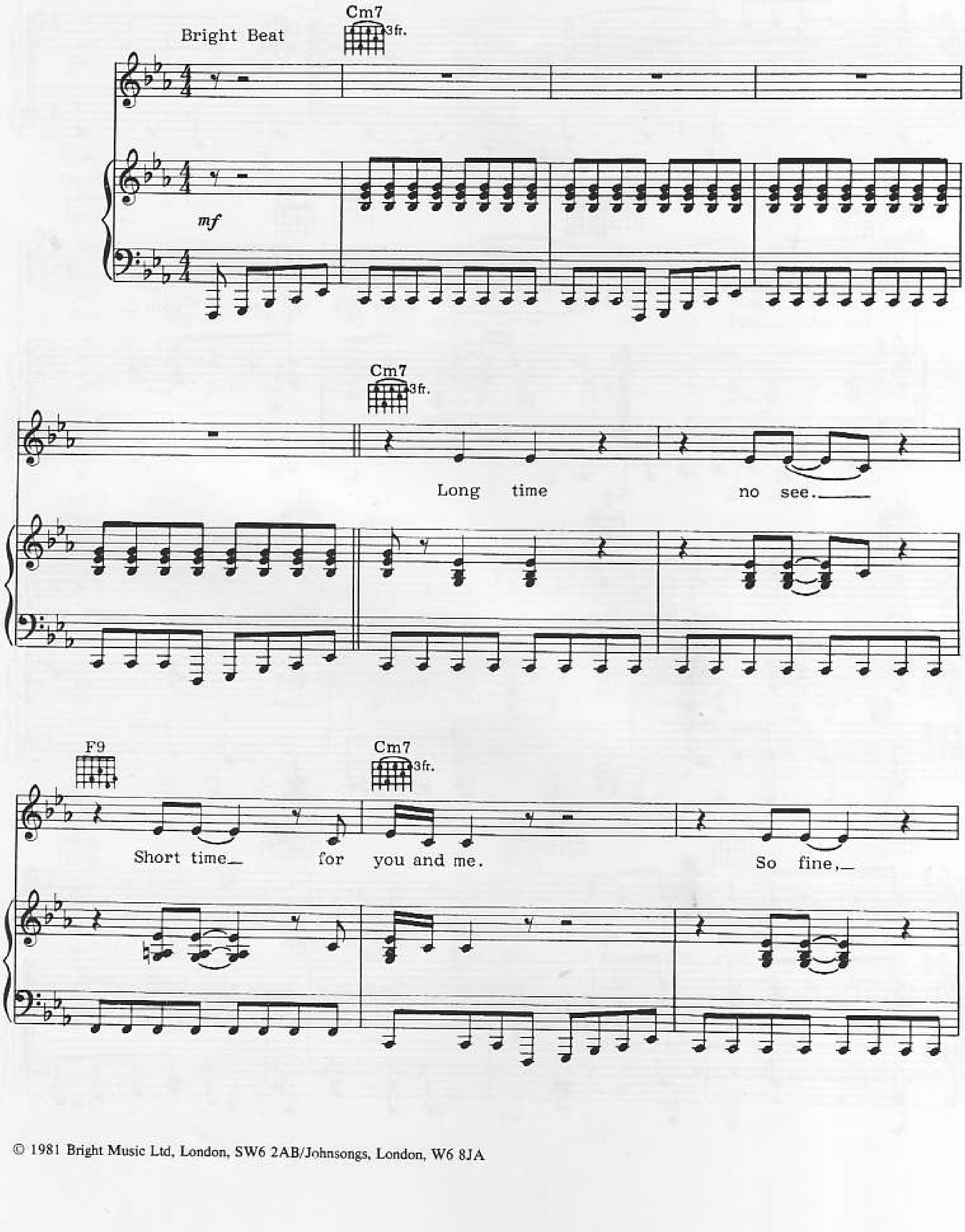

C
Em7
C
to - night?
to - night?
'Cause
And
D
Am7
D
out on the o - cean of life, my love,
there's
how man - y words have I got to say?
And
Bm
E7
Am
so man - y storms we must rise a - bove.
how man - y times will it be this way
F
Fmaj7
Can you hear the spir - it call - ing
as it's
with your arms a - round the fu - ture
and your
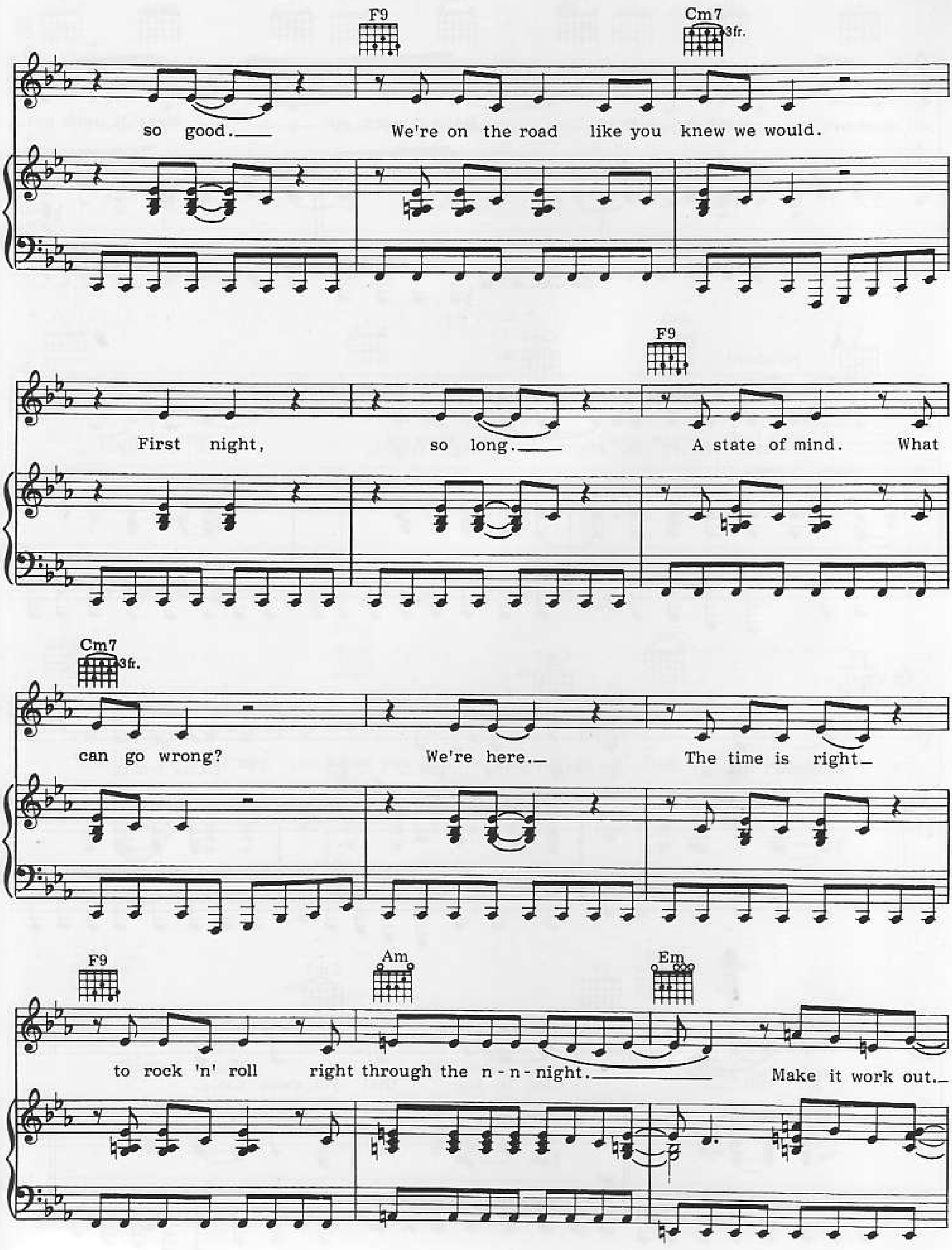

A7
Dm
car-ried a - cross the waves? You're al - read - y
back up a - gainst the past? You're al - read - y
Dm/C
G/B
F
fall - ing. It's call - ing you back to face the mu - sic
fall - ing. It's call - ing you on to face the mu - sic
Fmaj7
A7
and the song that is com - ing through. You're
and the song that is com - ing through. You're
Dm
Dm/C
B♭
Am7
al - read - y fall - ing. The one that it's call - ing is
al - read - y fall - ing. The one that it's call - ing is
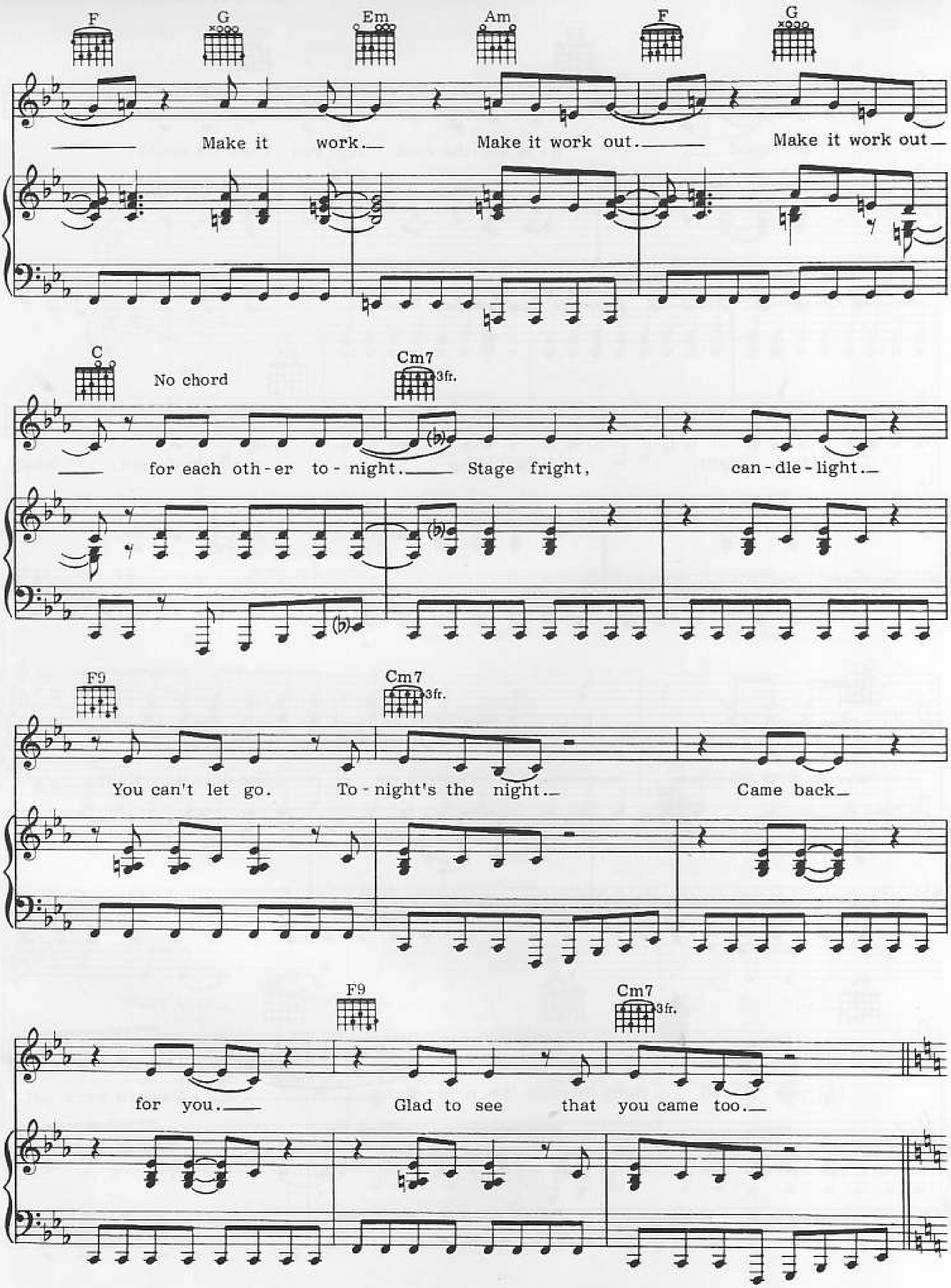

D
1.
2.
D. S. 𝄋 (lyric 1) al Coda 𝄌
you.
you.
Repeat and fade
Coda
C
G
Am7
Oh, won't you tell me a - gain?
G
F
G
Oh, can you feel it?
Oh, won't you
Am7
Em
C
tell me a - gain to - night?
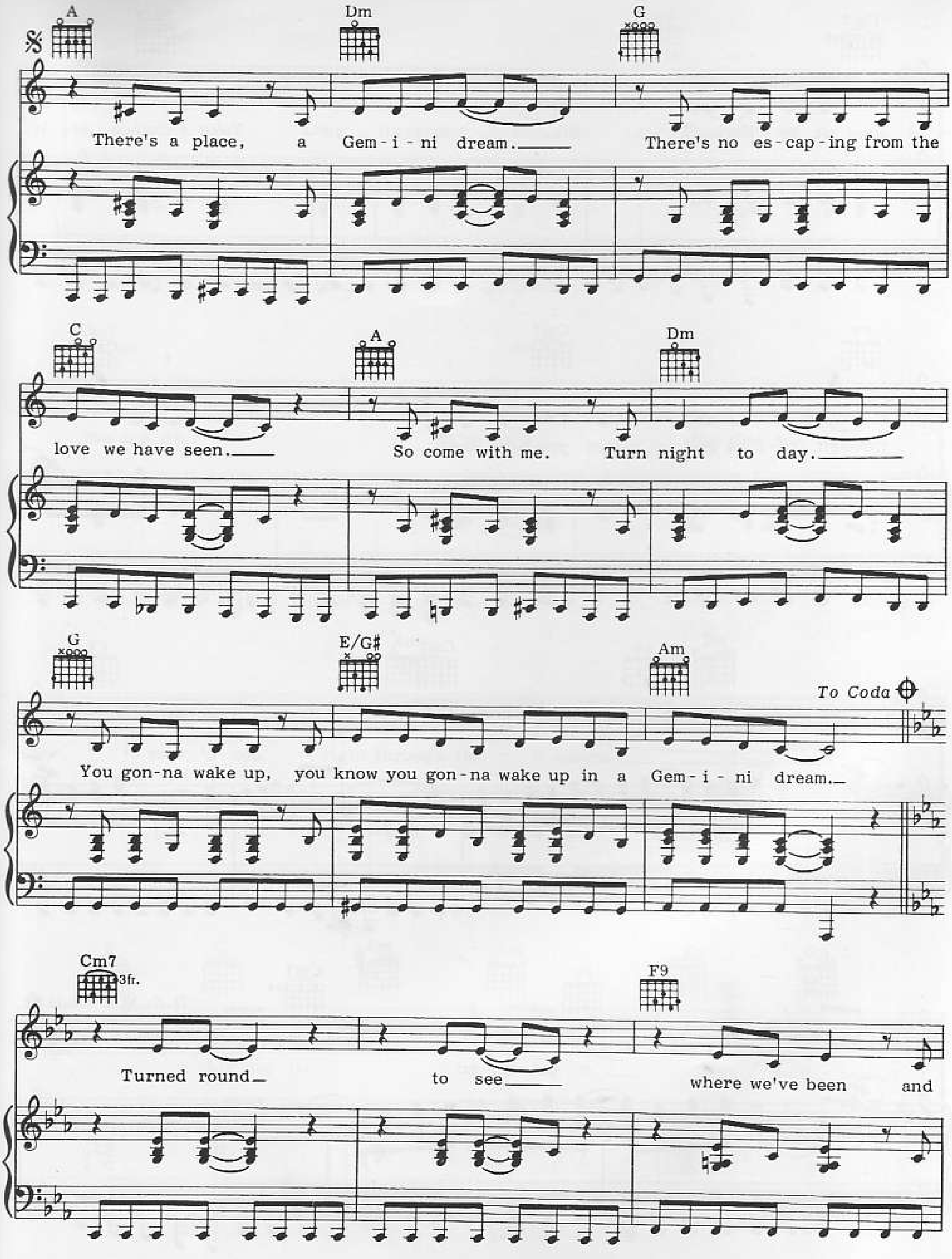
Gemini Dream
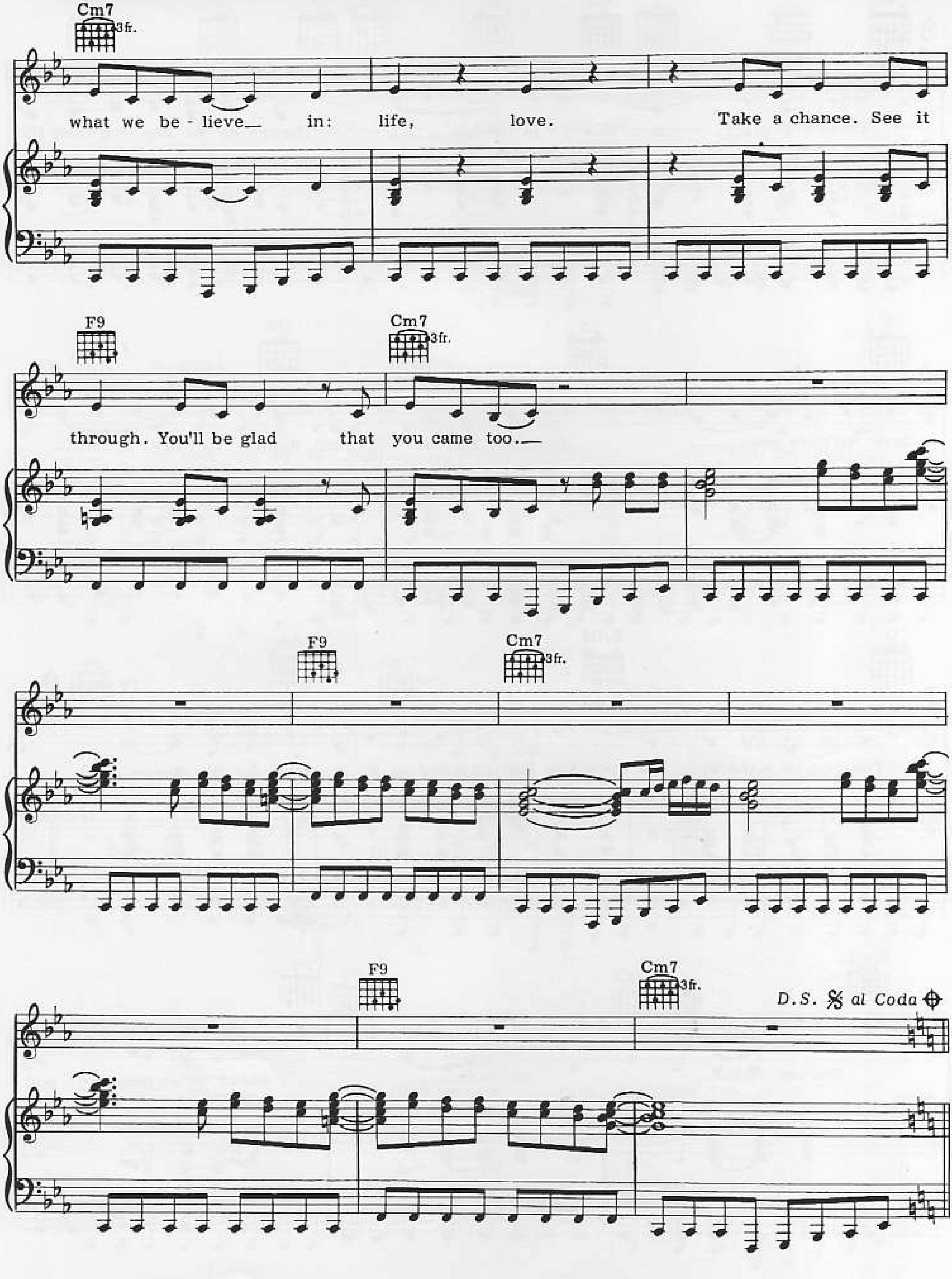
Words and Music by
JUSTIN HAYWARD and JOHN LODGE
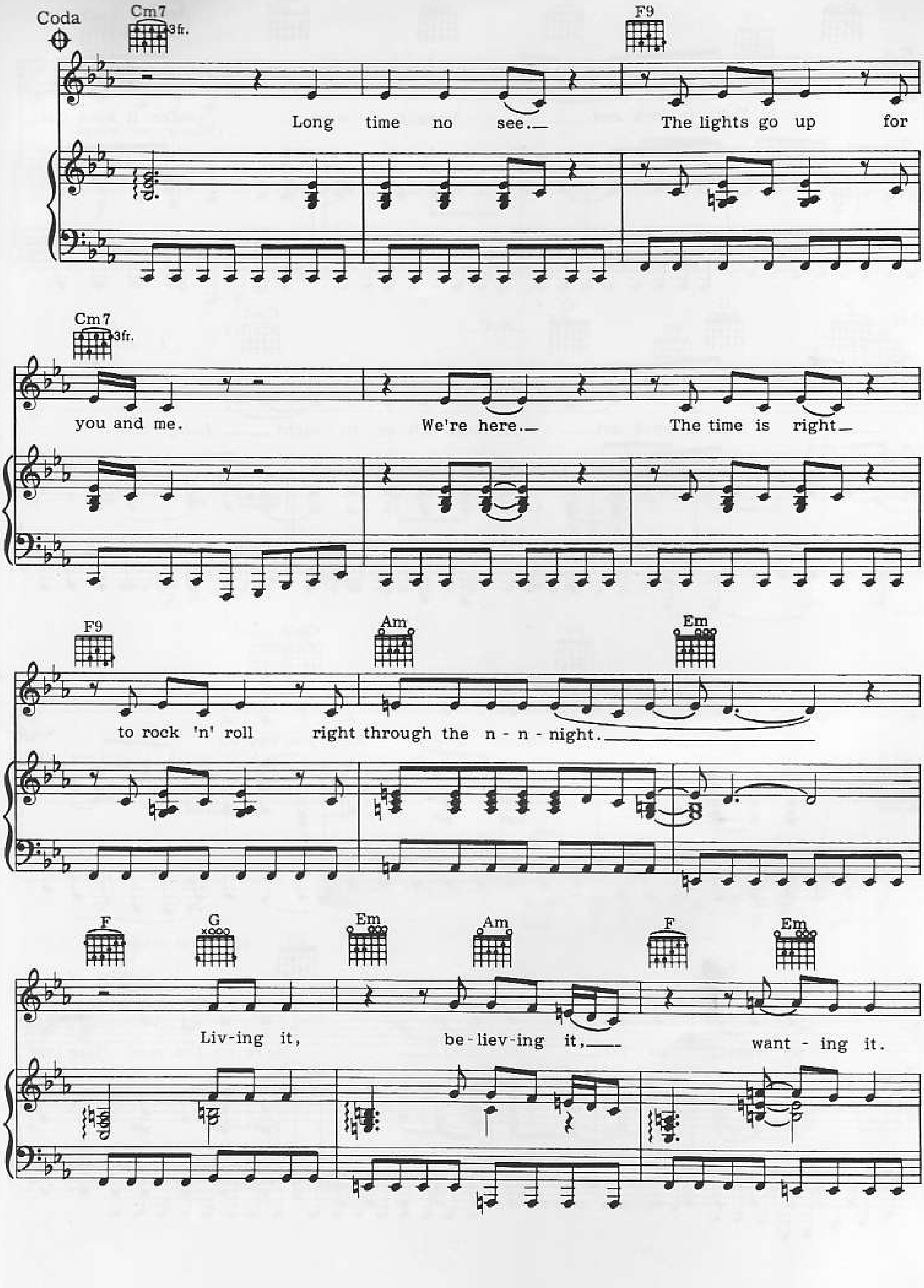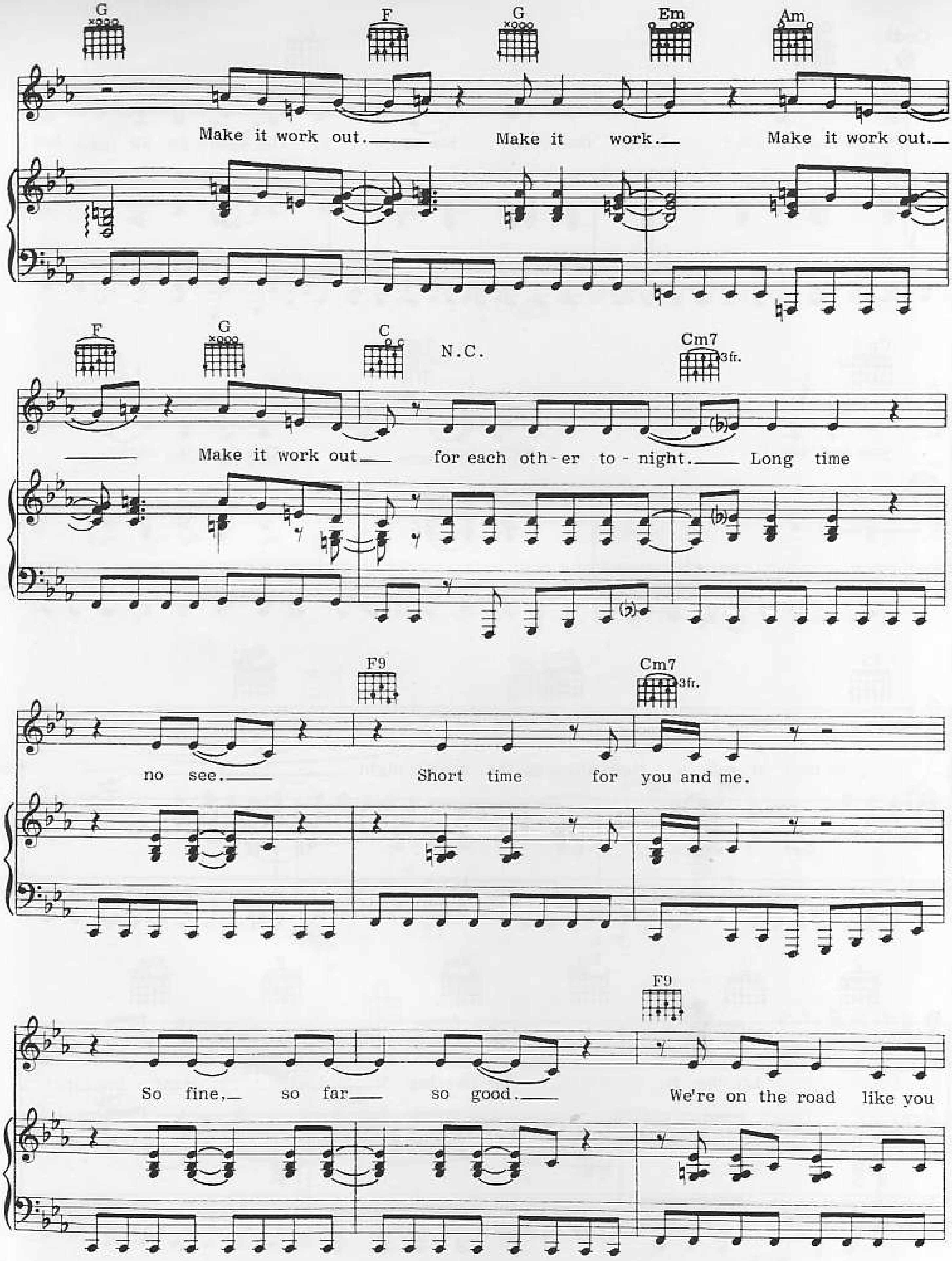



F9
Cm7
3fr.
so good. We're on the road like you knew we would.
F9
First night, so long. A state of mind. What
Cm7
3fr.
can go wrong? We're here. The time is right
F9
Am
Em
to rock 'n' roll right through the n-n-night. Make it work out.
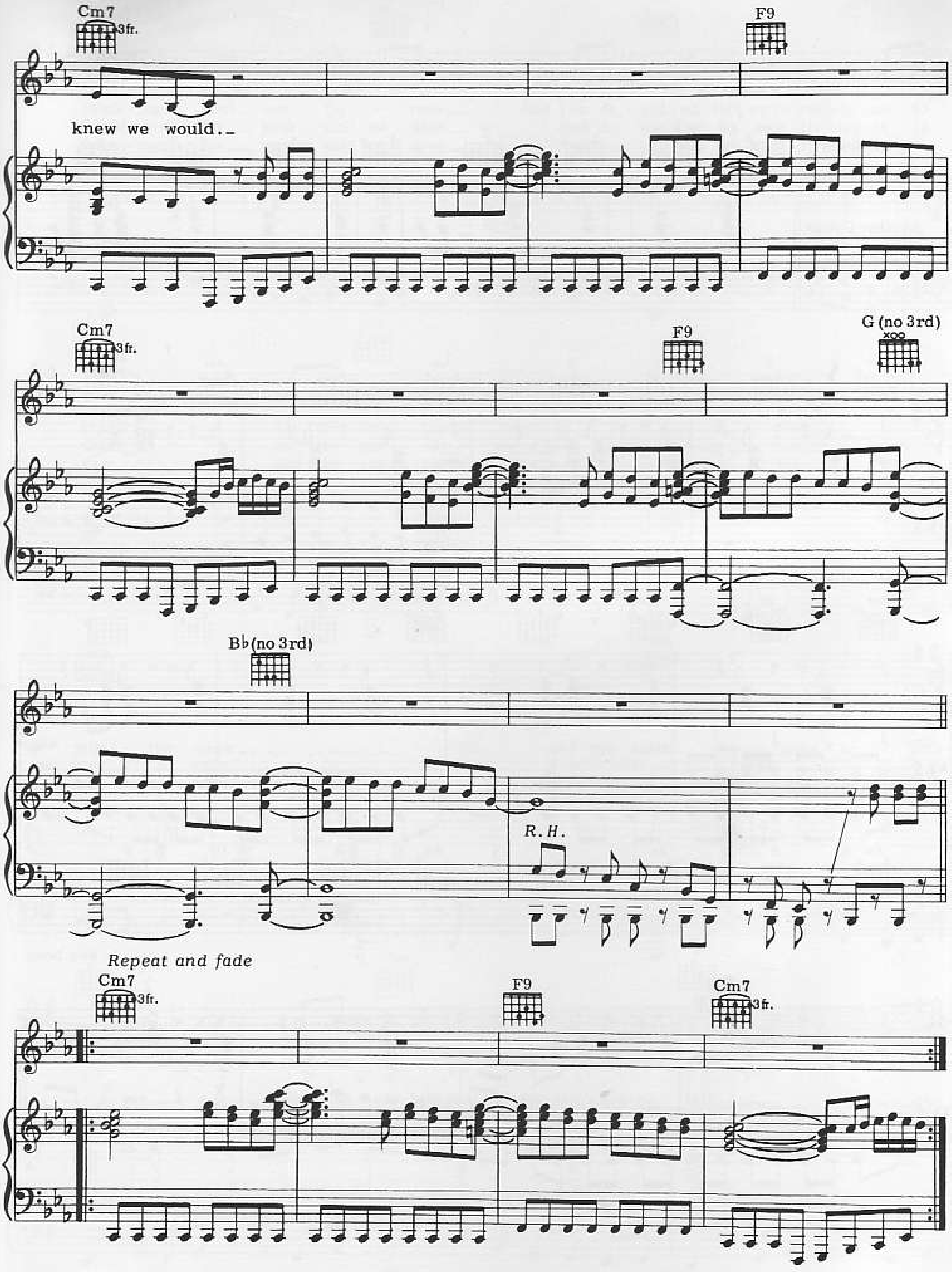

F
G
Em
Am
F
G
Make it work. Make it work out. Make it work out
C
No chord
Cm7
3fr.
for each oth-er to-night. Stage fright, can-dle-light.
F9
Cm7
3fr.
You can't let go. To-night's the night. Came back
F9
Cm7
3fr.
for you. Glad to see that you came too.


A
Dm
G
There's a place, a Gem-i-ni dream.
There's no es-cap-ing from the
C
A
Dm
love we have seen.
So come with me. Turn night to day.
G
E/G♯
Am
To Coda
You gon-na wake up, you know you gon-na wake up in a Gem-i-ni dream.
Cm7
3fr.
F9
Turned round to see where we've been and


Cm7
3fr.
what we be - lieve in: life, love. Take a chance. See it
F9
Cm7
3fr.
through. You'll be glad that you came too.
F9
Cm7
3fr.
F9
Cm7
3fr.
D.S. 𝄋 al Coda 𝄌
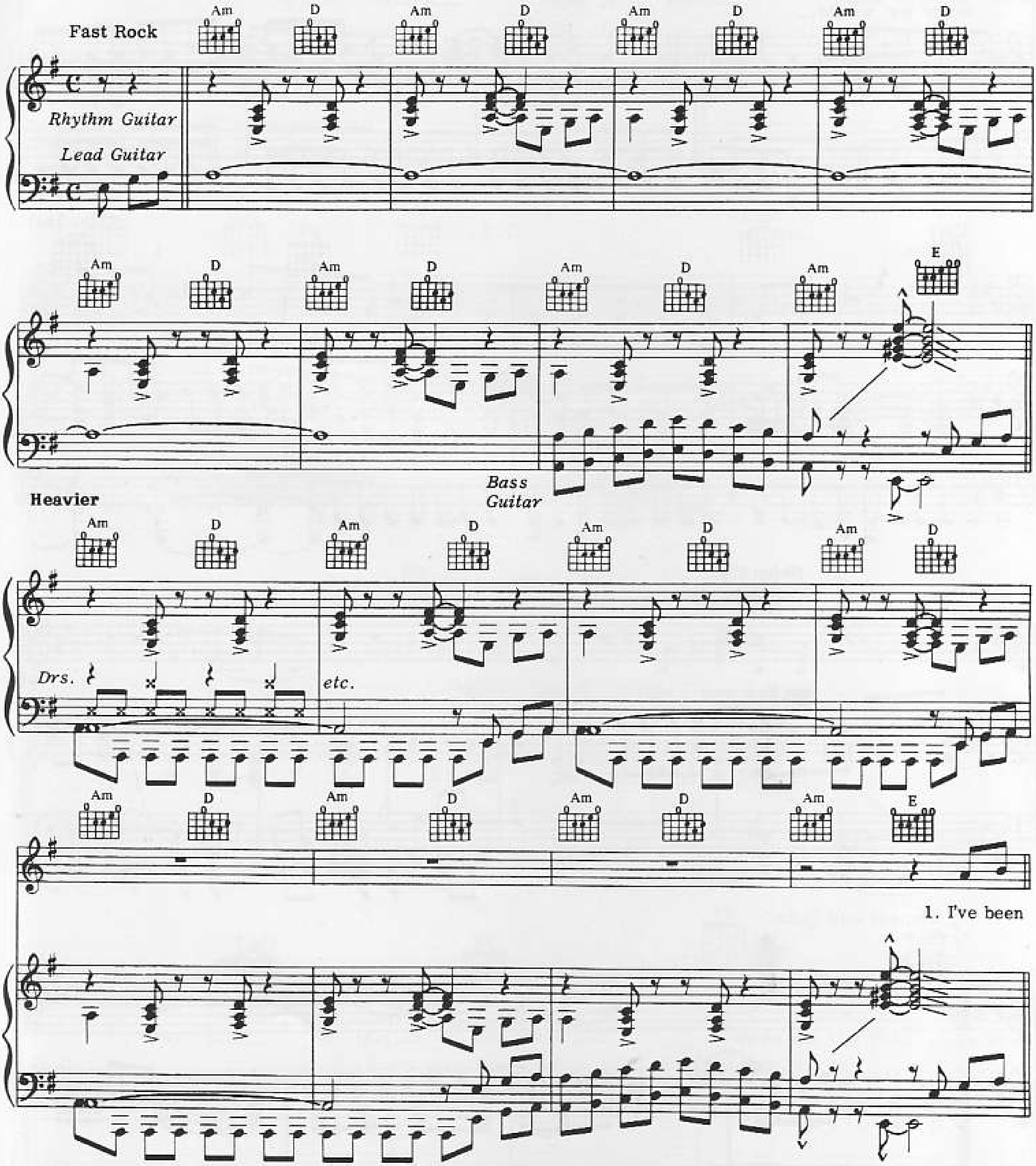

Coda
Cm7
3fr.
F9
Long time no see.
The lights go up for
Cm7
3fr.
you and me.
We're here.
The time is right
F9
Am
Em
to rock 'n' roll
right through the n - n - night.
F
G
Em
Am
F
Em
Liv-ing it,
be-liev-ing it,
want - ing it.
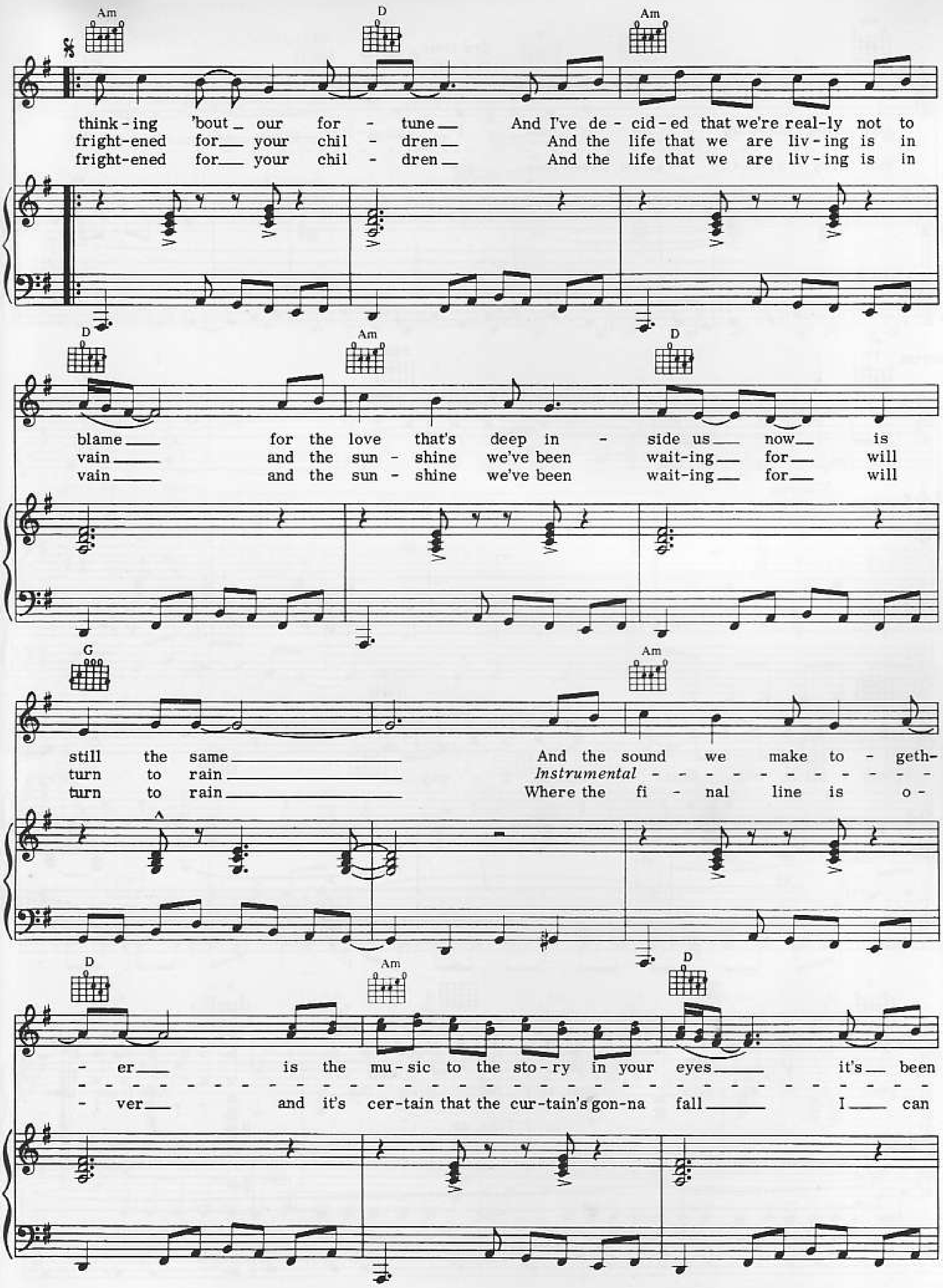

G
F
G
Em
Am
Make it work out.
Make it work.
Make it work out.
F
G
C
N.C.
Cm7
3fr.
Make it work out for each oth - er to - night.
Long time
F9
Cm7
3fr.
no see.
Short time for you and me.
F9
So fine, so far so good.
We're on the road like you
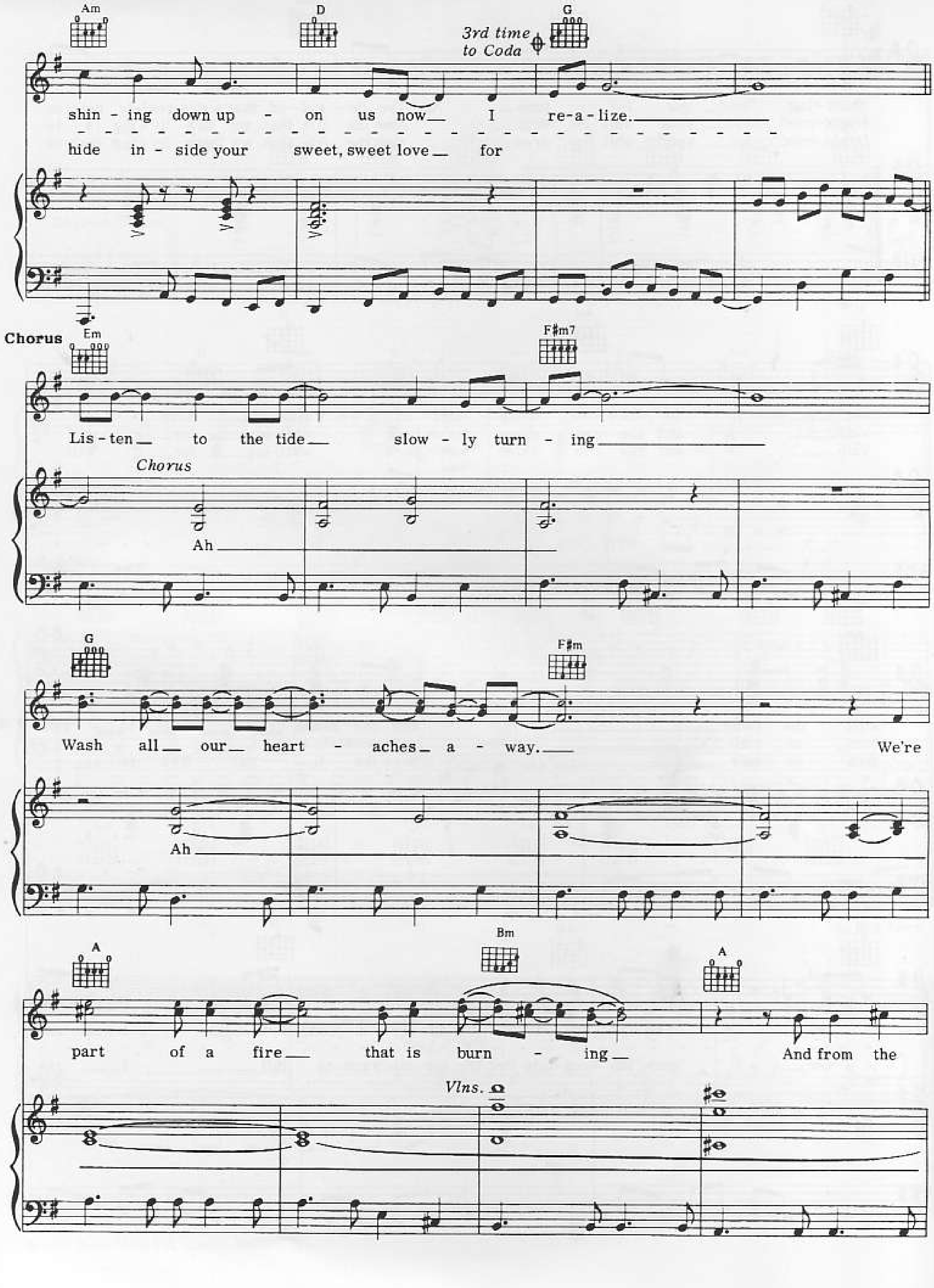

Cm7
3fr.
F9
knew we would.
Cm7
3fr.
F9
G (no 3rd)
B♭(no 3rd)
R.H.
Repeat and fade
Cm7
3fr.
F9
Cm7
3fr.
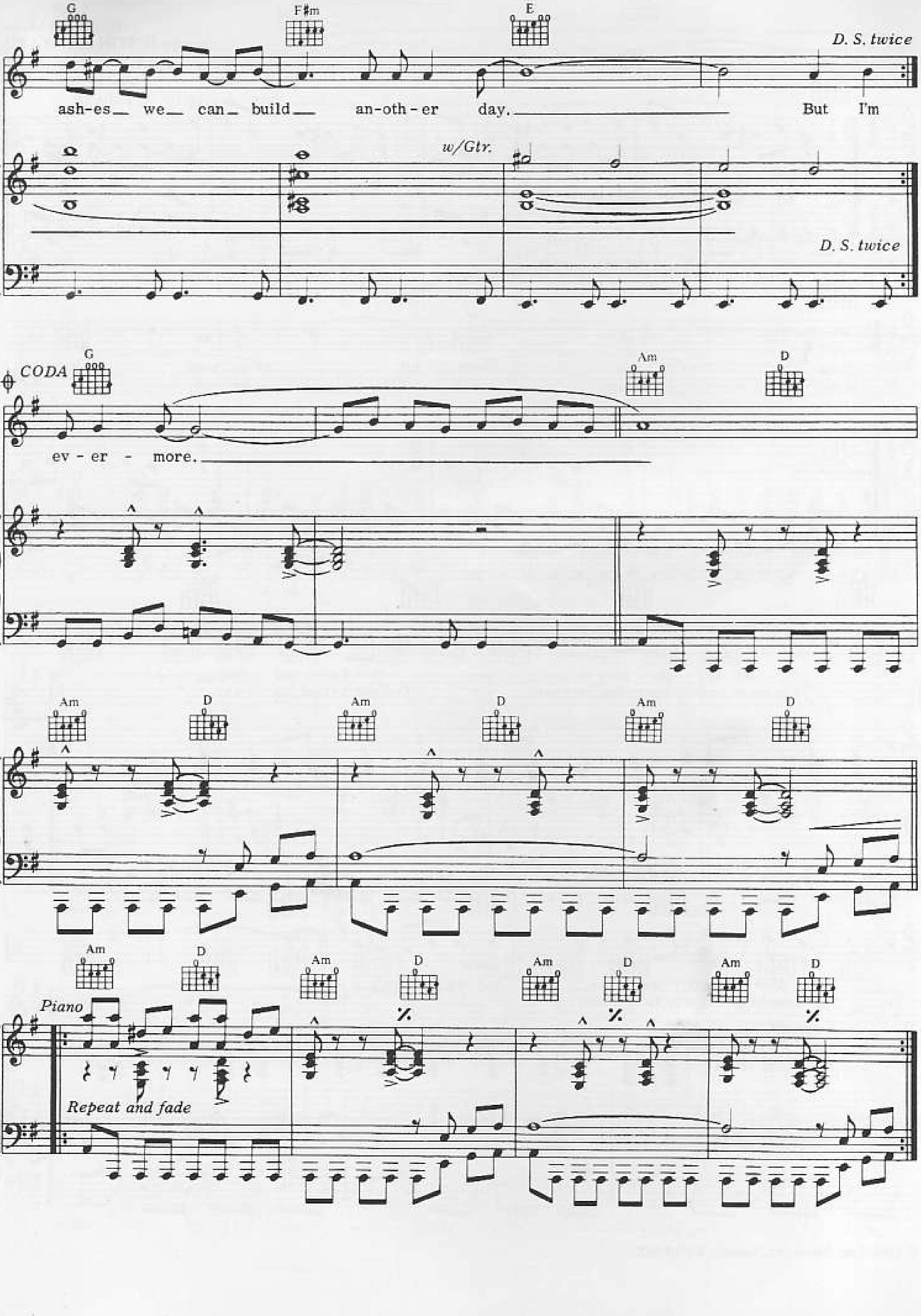
The Story In Your Eyes

Words and Music
by JUSTIN HAYWARD
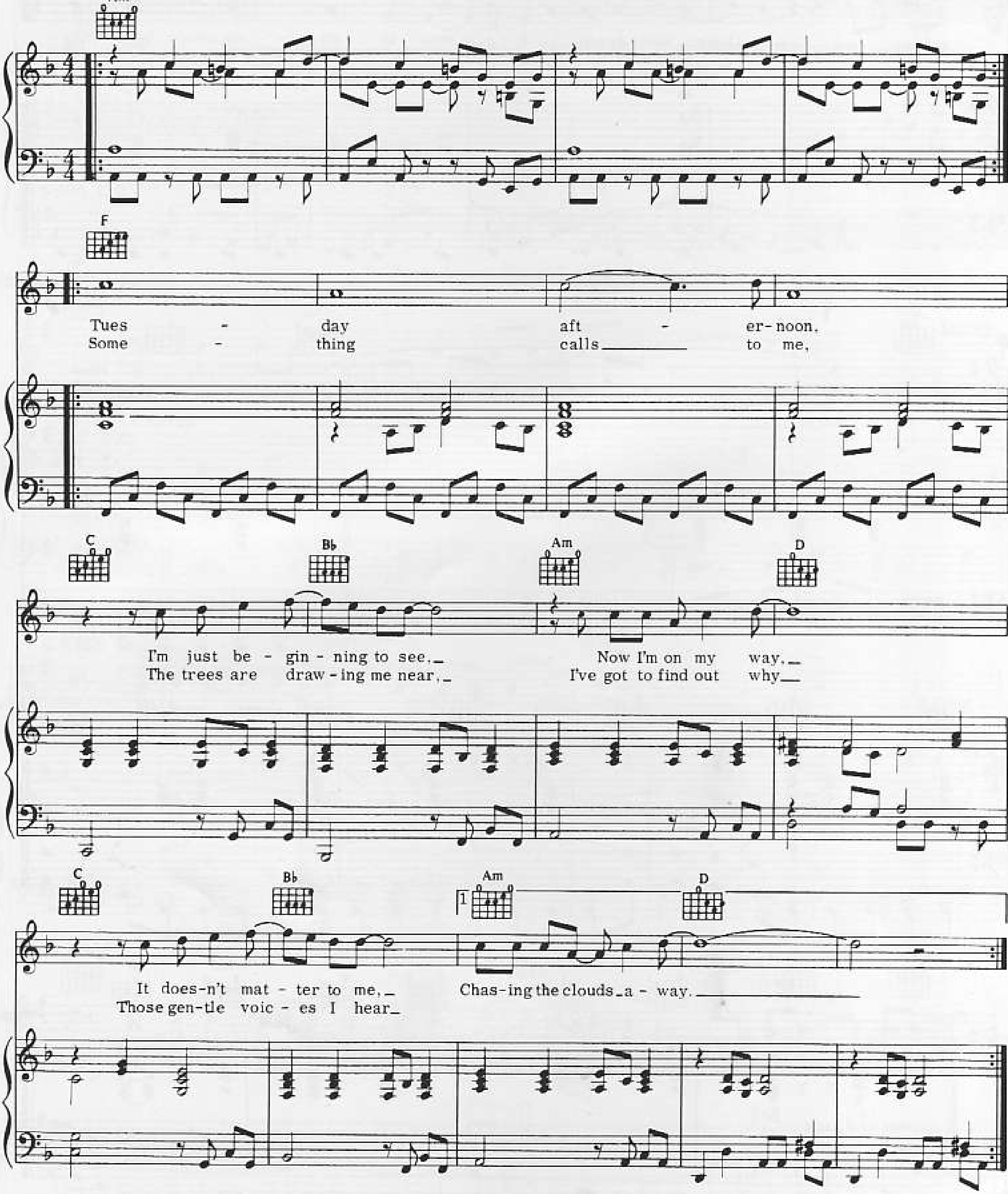



Am
D
Am
think - ing 'bout our for - tune And I've de - cid - ed that we're real - ly not to
fright - ened for your chil - dren And the life that we are liv - ing is in
fright - ened for your chil - dren And the life that we are liv - ing is in
D
Am
D
blame for the love that's deep in - side us now is
vain and the sun - shine we've been wait - ing for will
vain and the sun - shine we've been wait - ing for will
G
Am
still the same And the sound we make to - geth -
turn to rain *Instrumental*
turn to rain Where the fi - nal line is o -
D
Am
D
- er is the mu - sic to the sto - ry in your eyes it's been
- ver and it's cer - tain that the cur - tain's gon - na fall I can
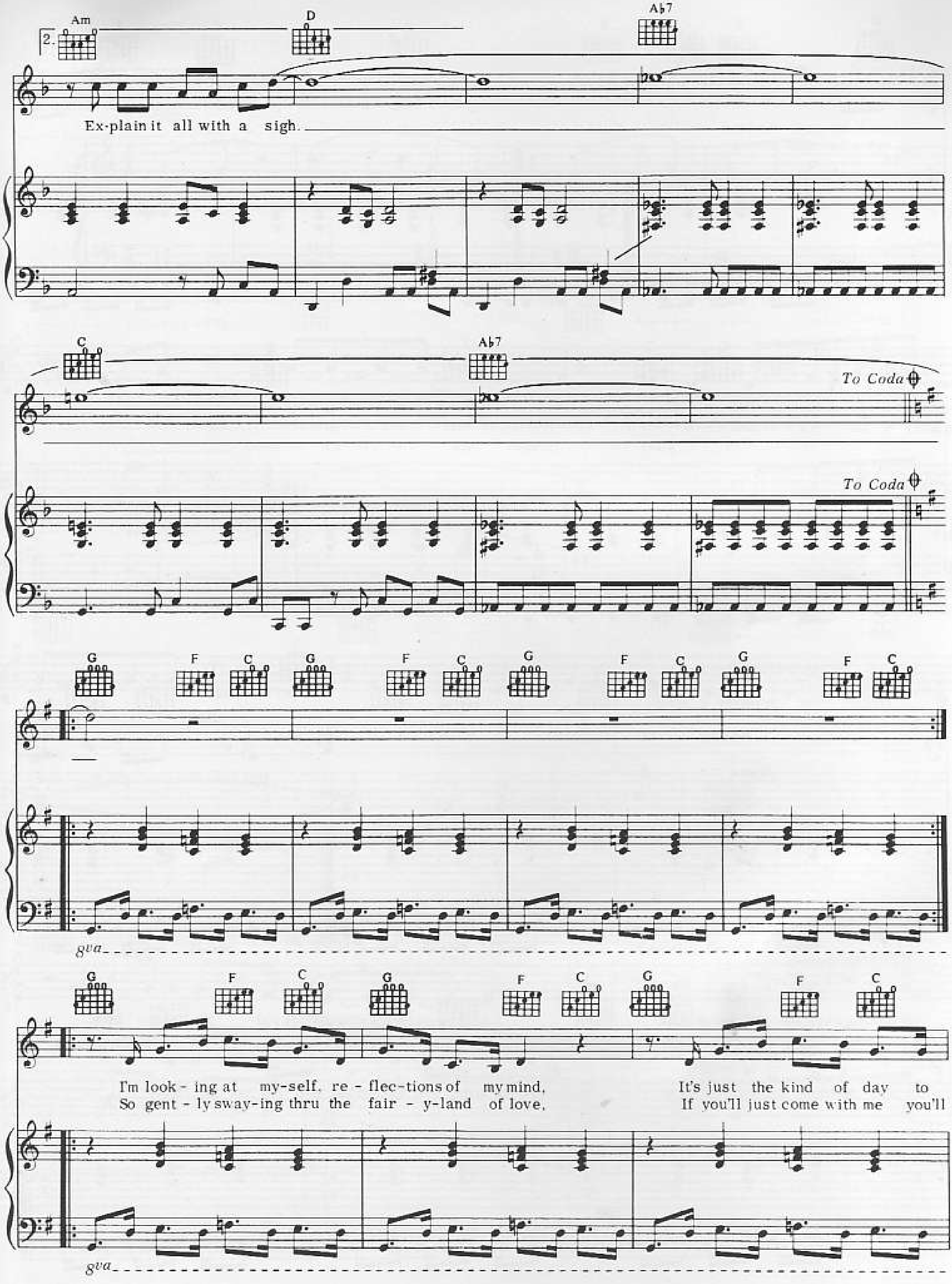

Am
D
3rd time
to Coda
G
shin - ing down up - on us now I re-a-lize.
hide in - side your sweet, sweet love for
Chorus
Em
F#m7
Lis - ten to the tide slow - ly turn - ing
Chorus
Ah
G
F#m
Wash all our heart - aches a - way. We're
Ah
A
Bm
A
part of a fire that is burn - ing And from the
Vlns.
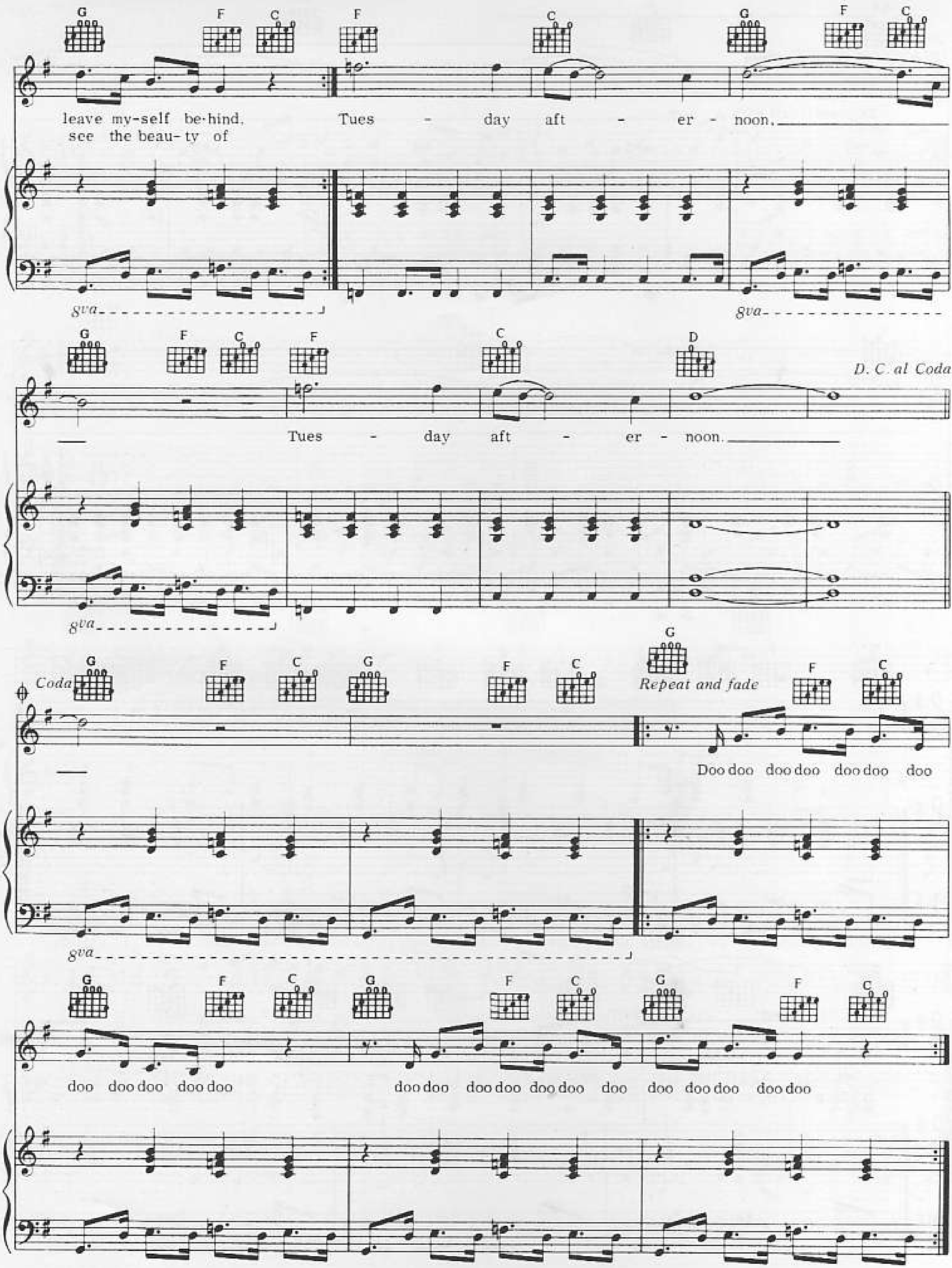

G
F#m
E
D. S. twice
ash-es we can build an-oth-er day.
But I'm
w/Gtr.
D. S. twice
CODA
G
Am
D
ev-er-more.
Am
D
Piano
Repeat and fade

Tuesday Afternoon (Forever Afternoon)

Words and Music
by JUSTIN HAYWARD
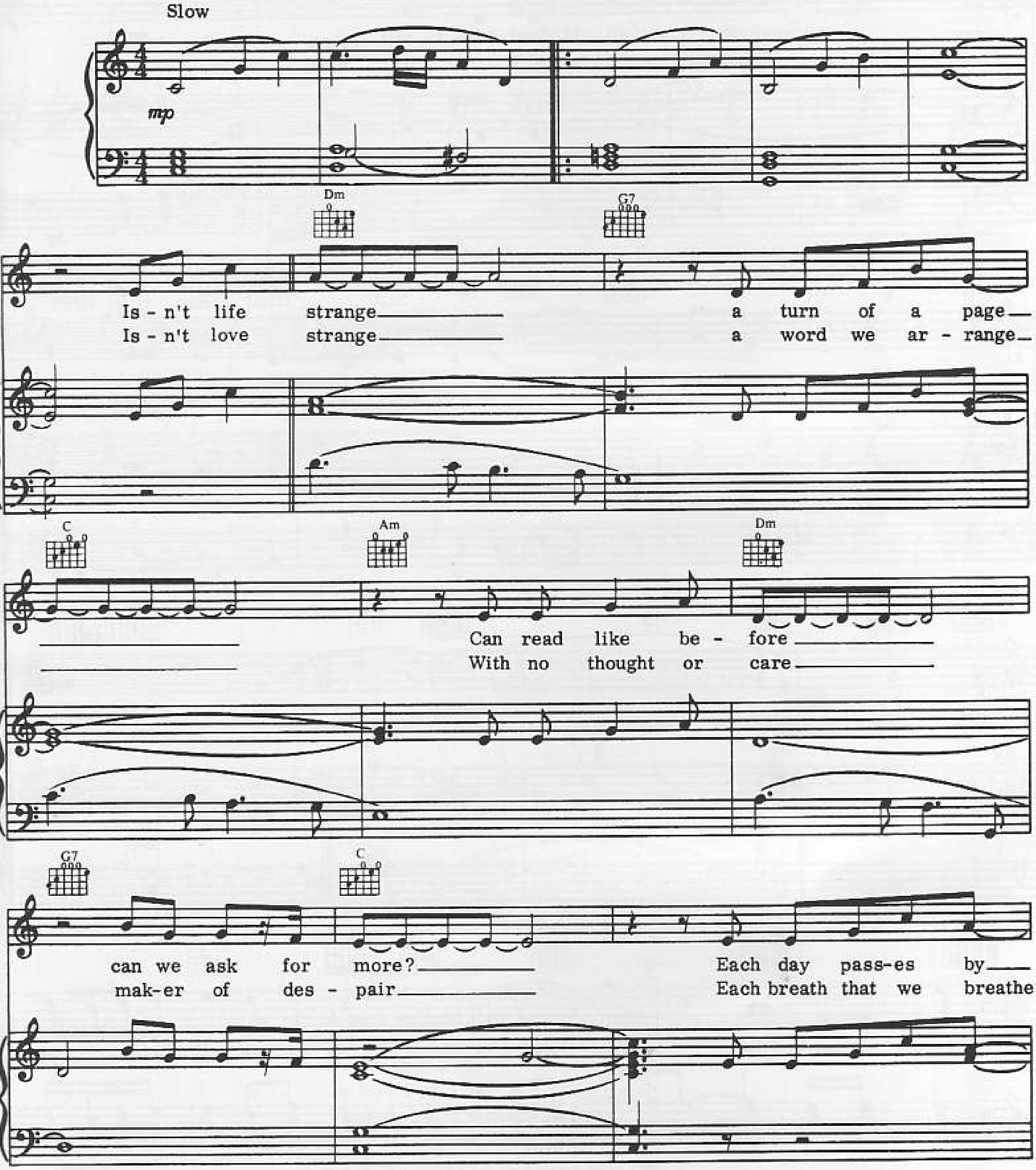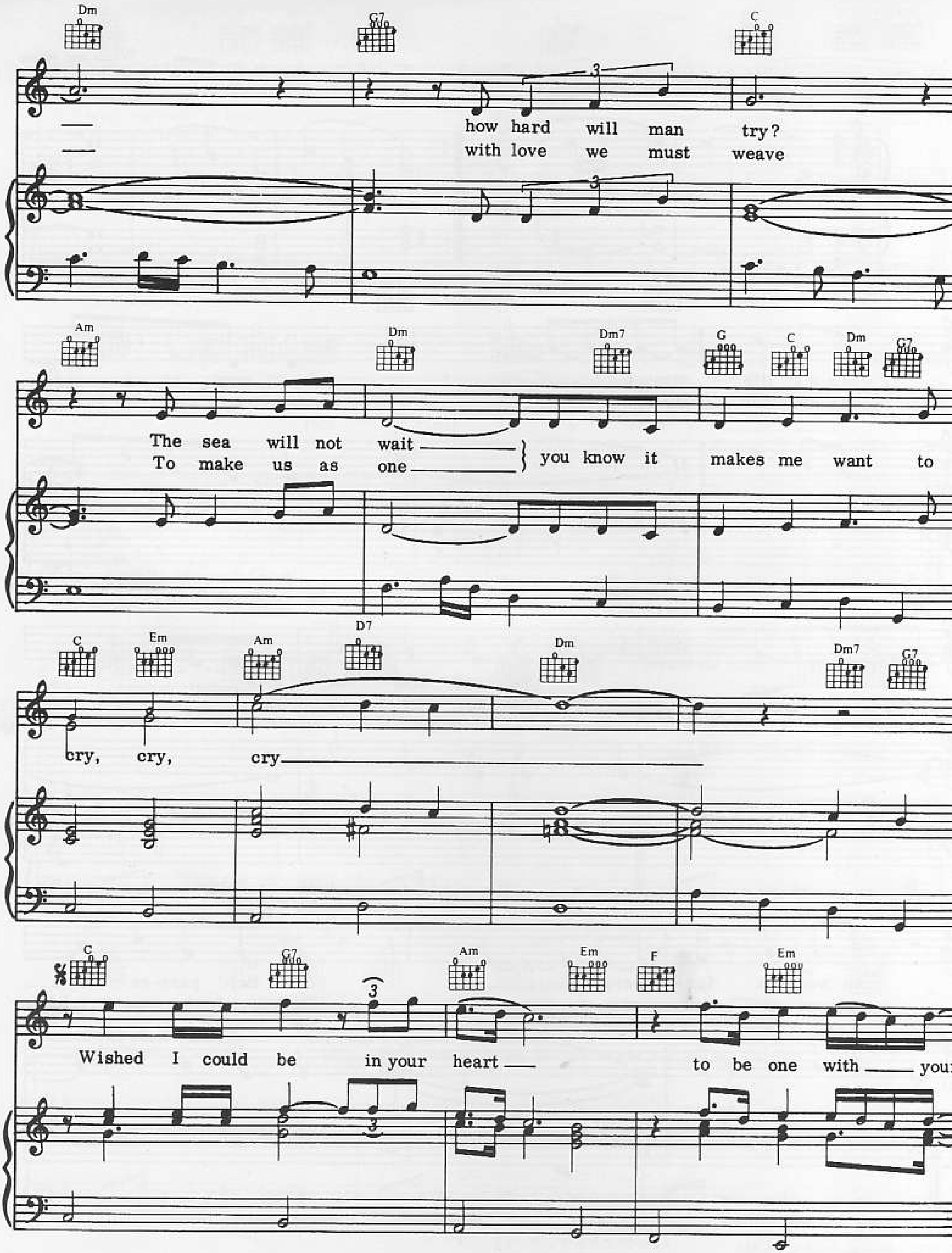



2.
Am
D
Ab7
Ex-plain it all with a sigh.
C
Ab7
To Coda
To Coda
G
F
C
8va
I'm look - ing at my-self, re - flec-tions of my mind,
So gent - ly sway-ing thru the fair - y-land of love,
It's just the kind of day to
If you'll just come with me you'll
8va
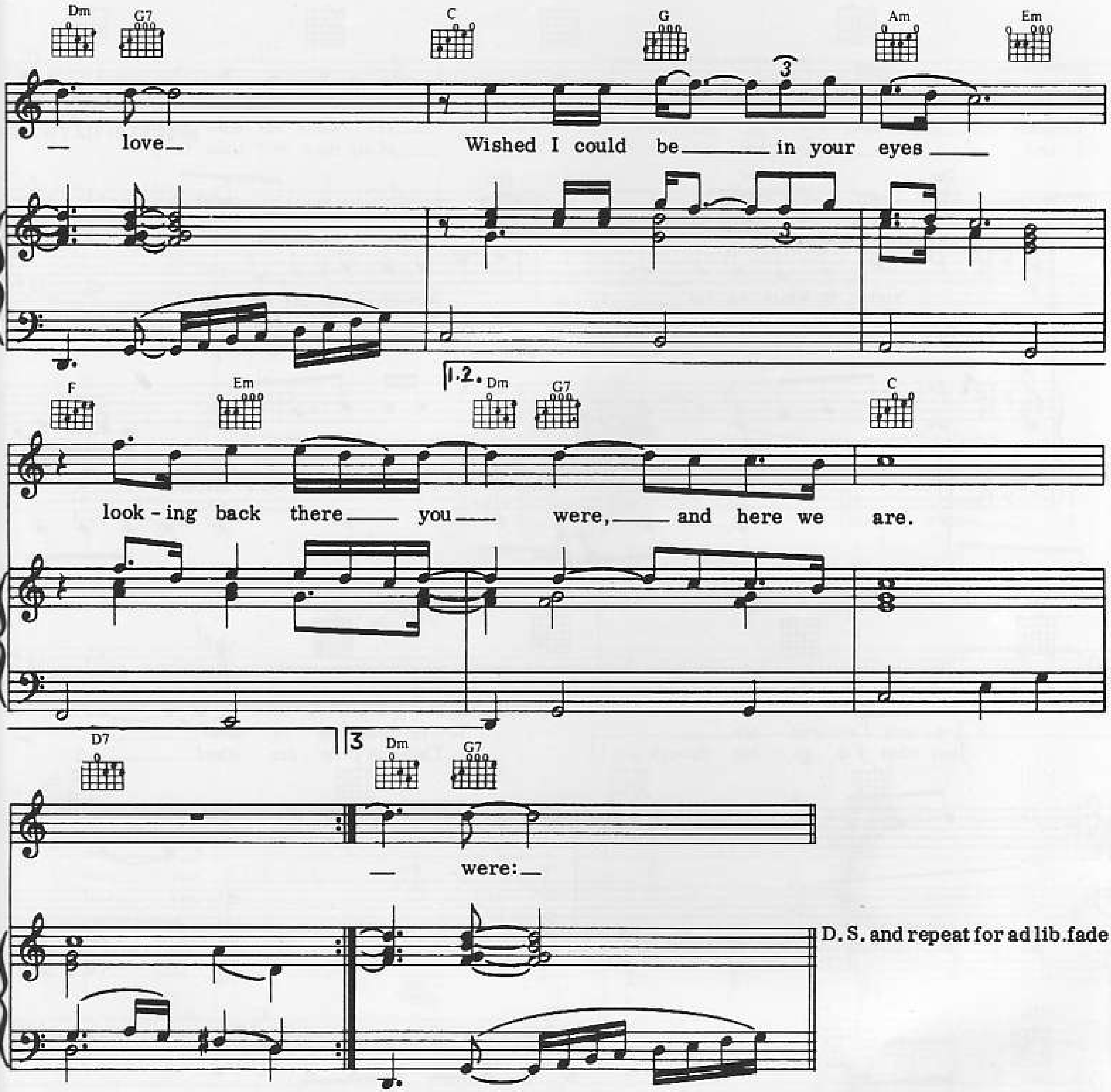

G F C F C G F C
leave my-self be-hind, Tues - day aft - er - noon,
see the beau-ty of
8va
G F C F C D
D. C. al Coda
Tues - day aft - er - noon.
8va
Coda G F C G F C G F C
Repeat and fade
Doo doo doo doo doo doo doo
8va
G F C G F C G F C
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Isn't Life Strange

Words and Music
by JOHN LODGE




Dm G7 C
how hard will man try?
with love we must weave
Am Dm Dm7 G C Dm G7
The sea will not wait
To make us as one
you know it makes me want to
C Em Am D7 Dm Dm7 G7
cry, cry, cry
C G7 Am Em F Em
Wished I could be in your heart
to be one with your
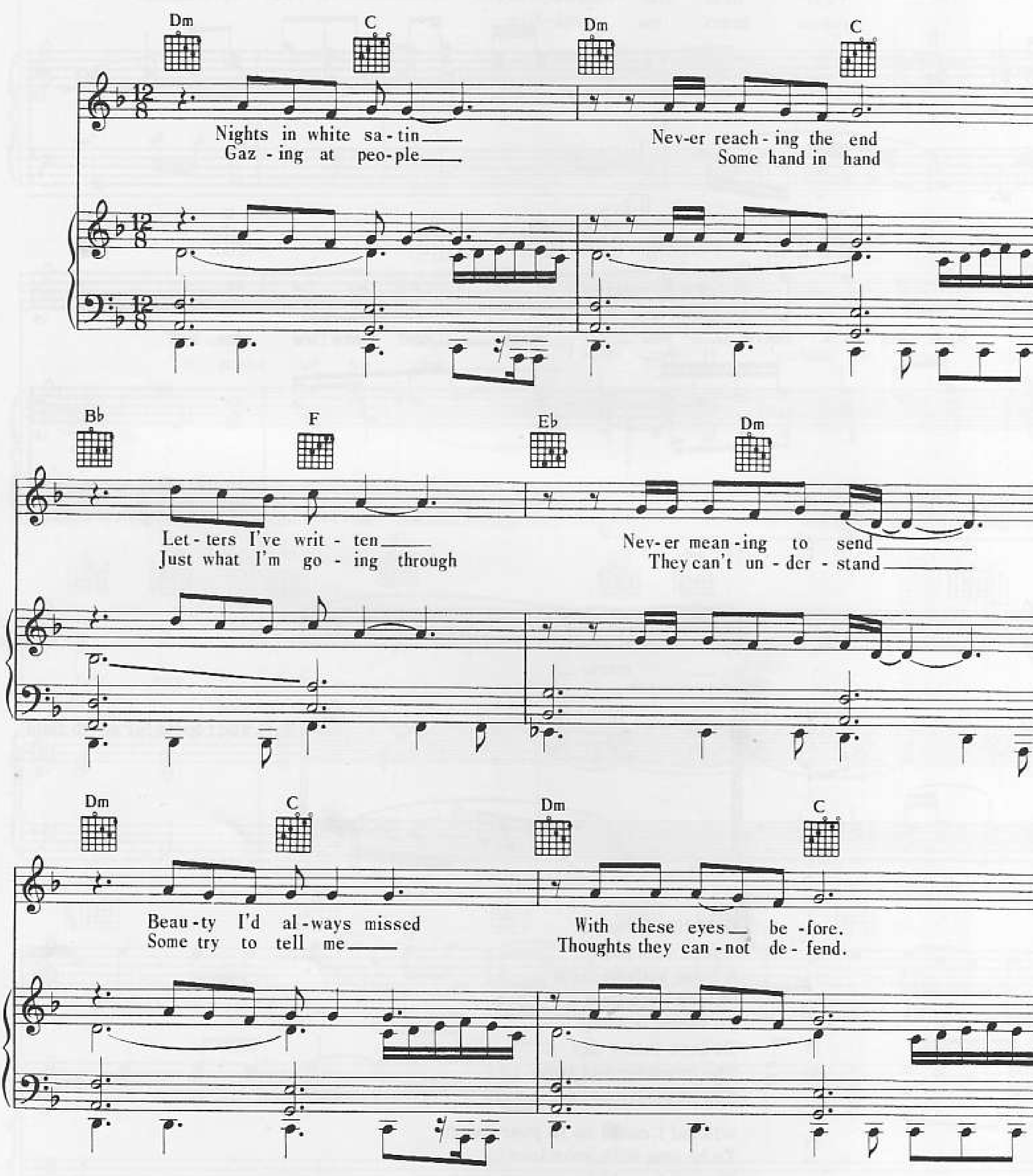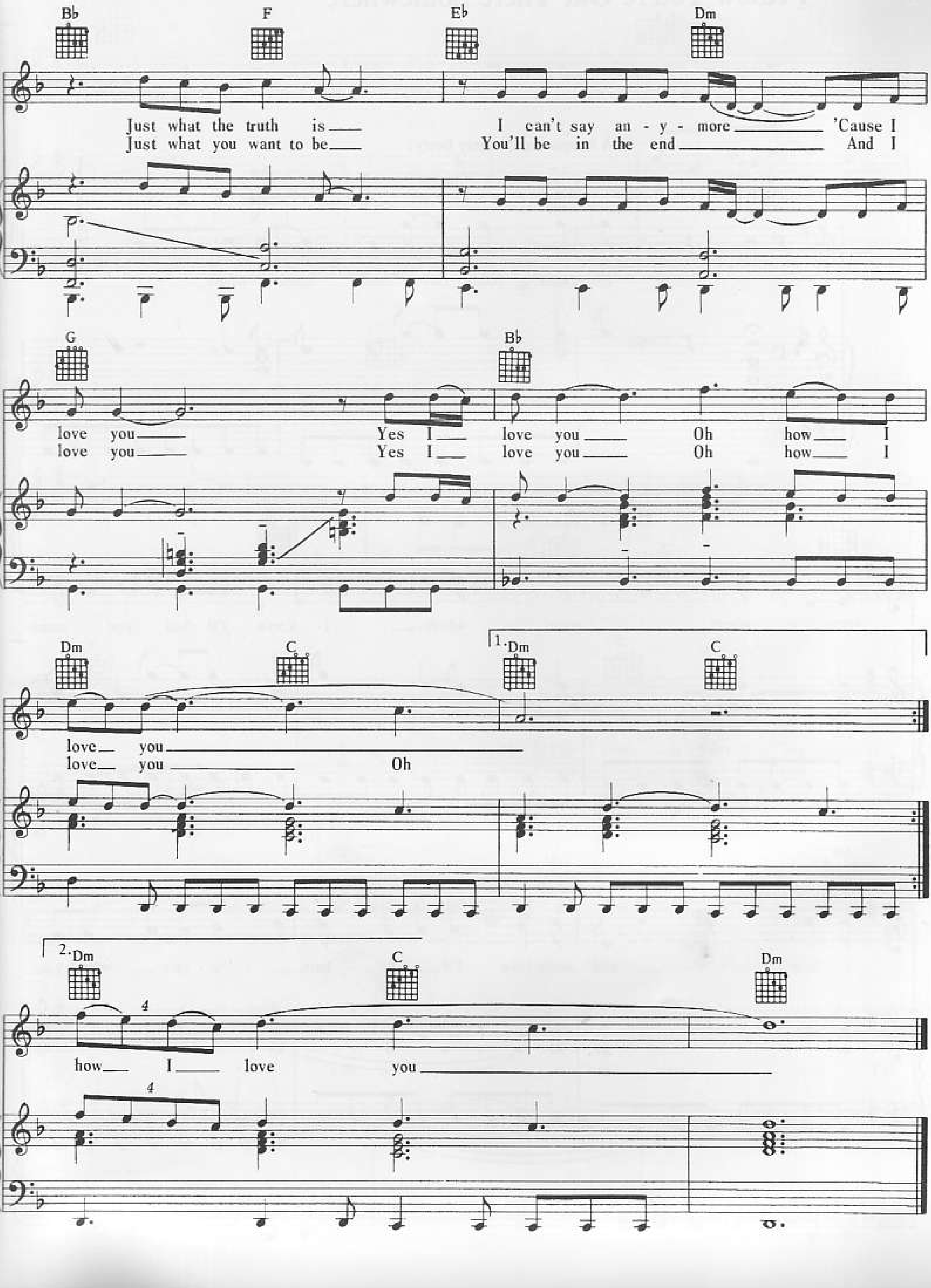


3. Isn't life strange
A turn of a page
A book without light
Unless with love we write;
To throw it away
To lose just a day
The quicksand of time
You know it makes me want to cry, cry, cry:

Wished I could be in your heart
To be one with your love;
Wished I could be in your eyes
Looking back there you were:

Nights In White Satin
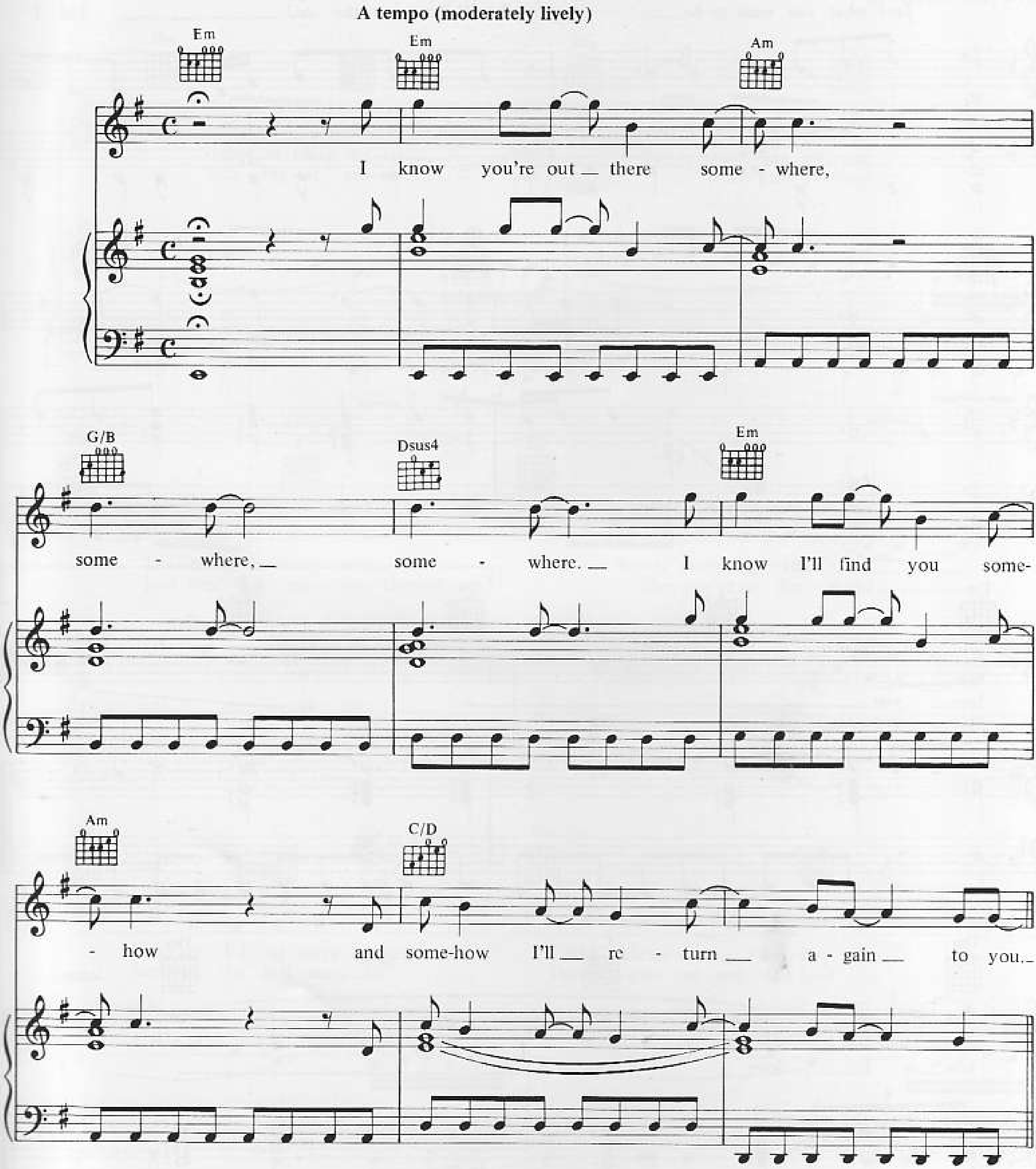
Words and M
by JUSTIN HAYWA
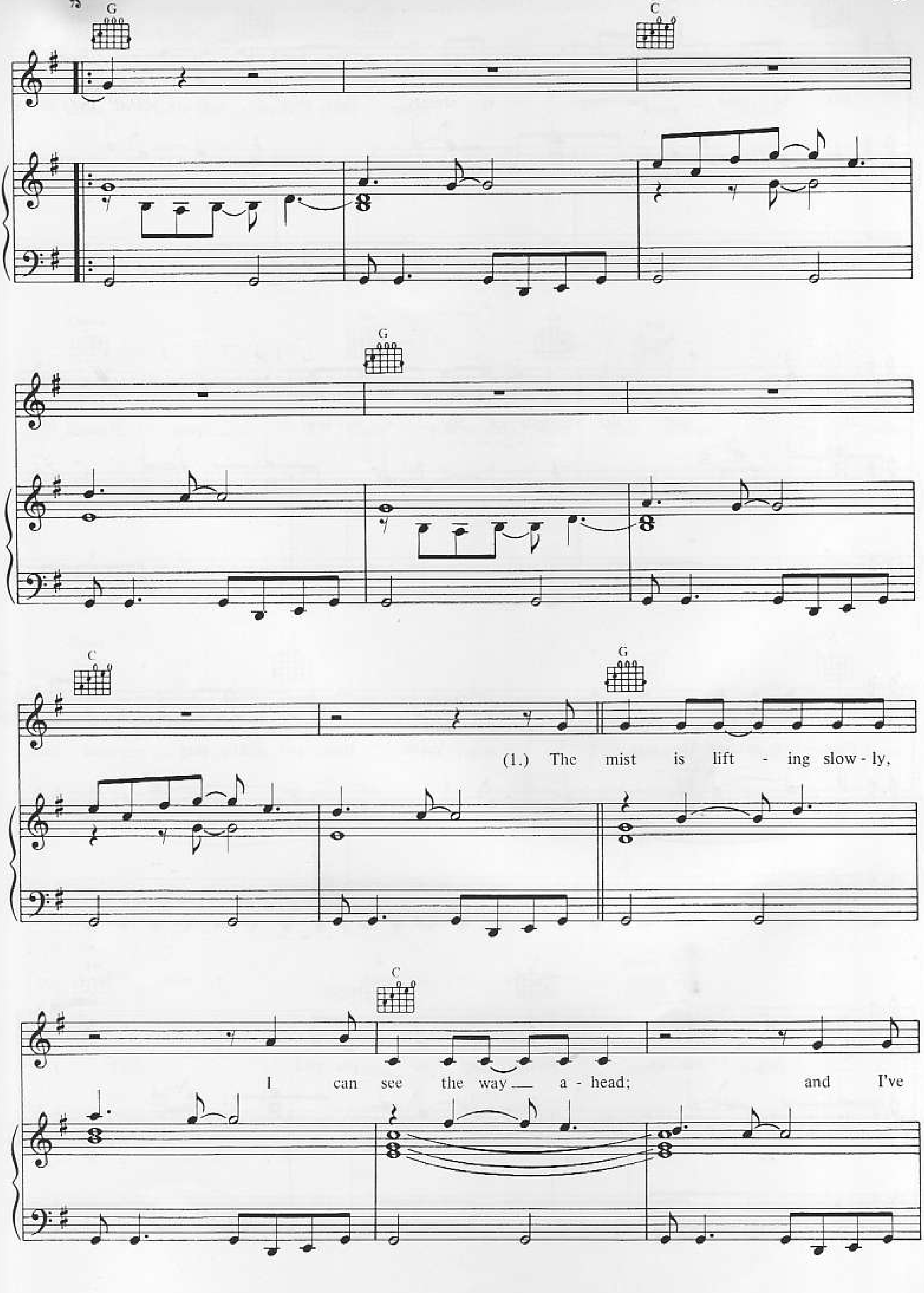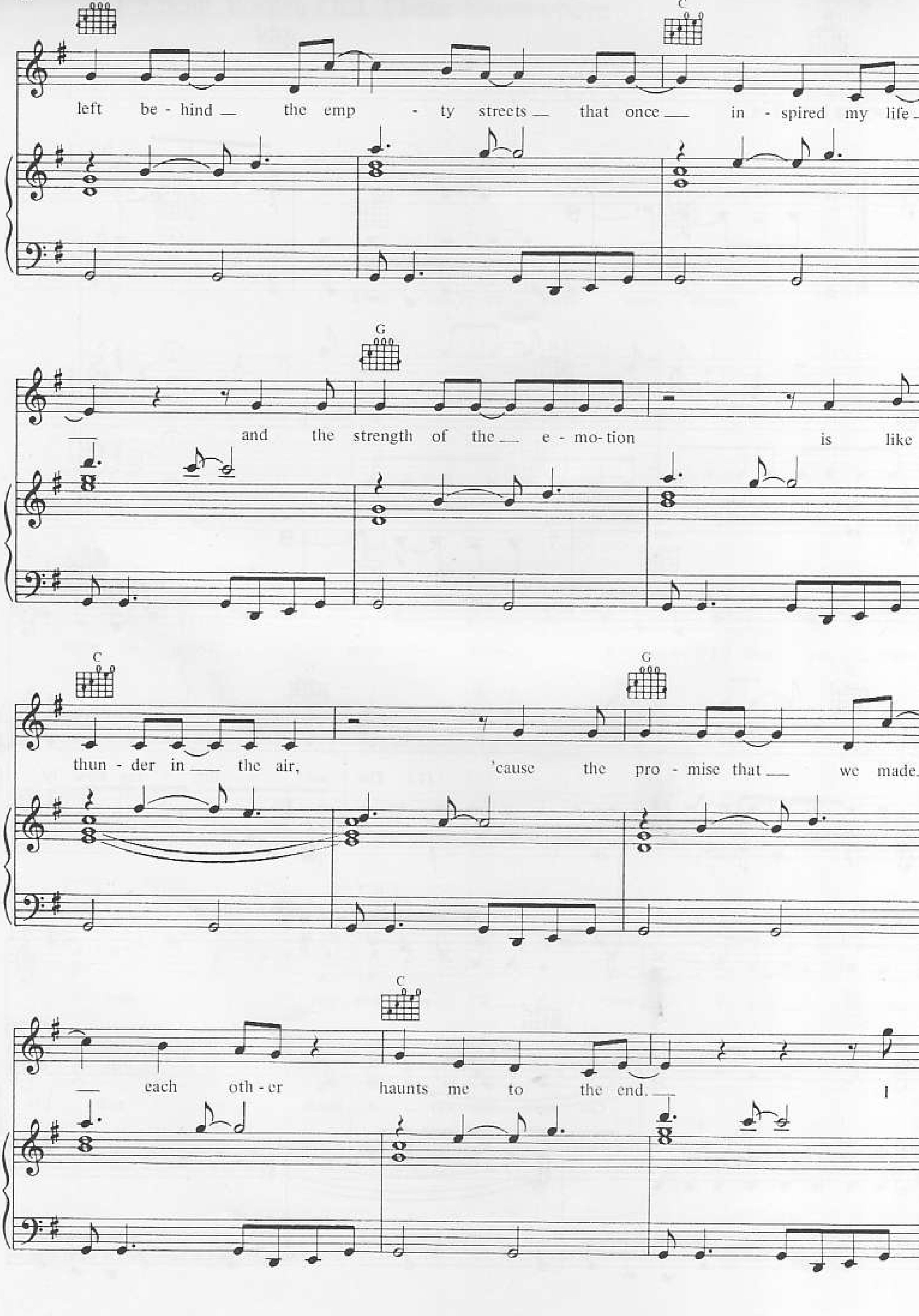



Bb
F
Eb
Dm
Just what the truth is
I can't say an - y - more
'Cause I
Just what you want to be
You'll be in the end
And I
G
Bb
love you
Yes I
love you
Oh how
I
love you
Yes I
love you
Oh how
I
Dm
C
1. Dm
C
love you
love you
Oh
2. Dm
C
Dm
how
I
love
you
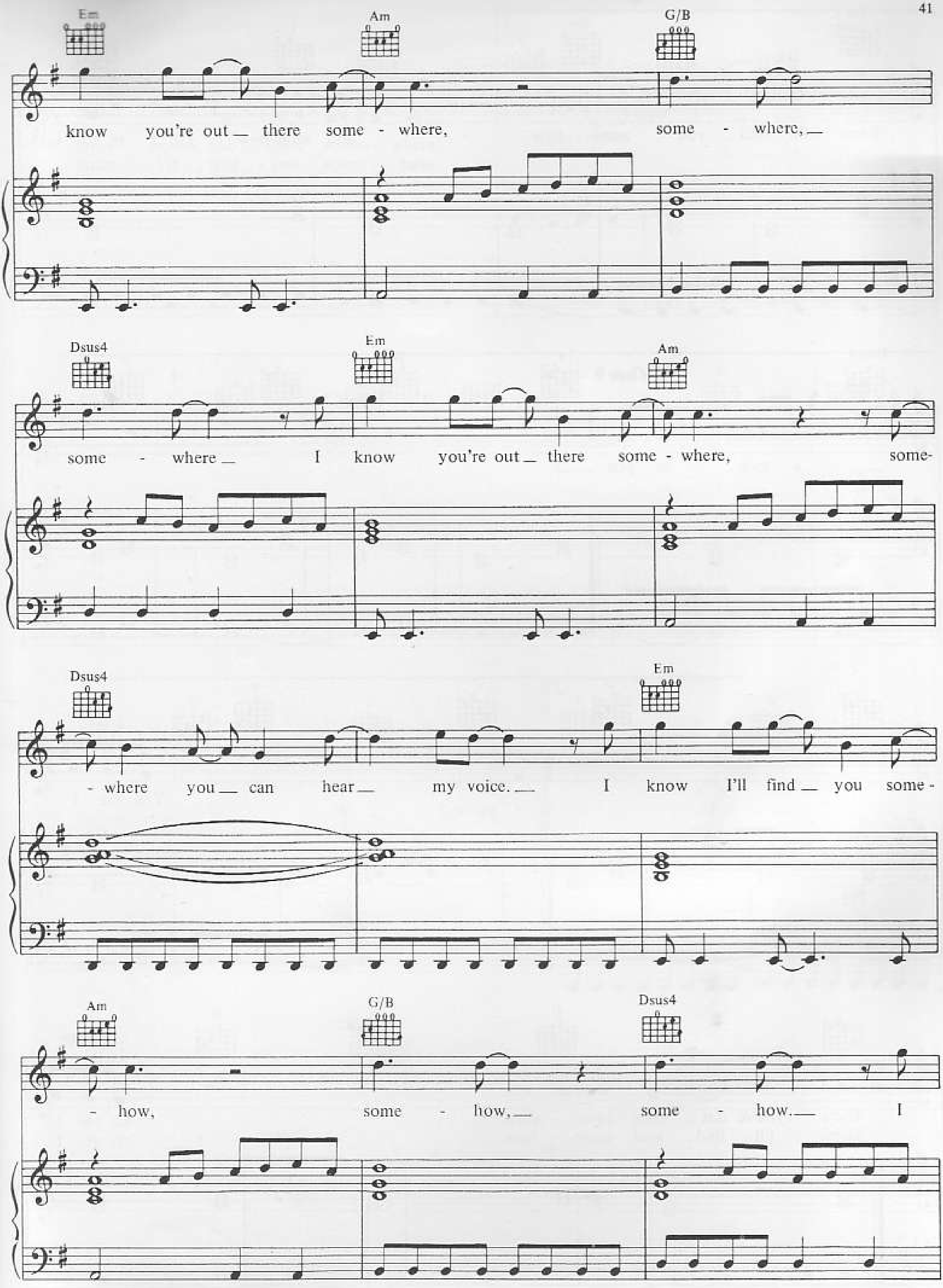
I Know You're Out There Somewhere
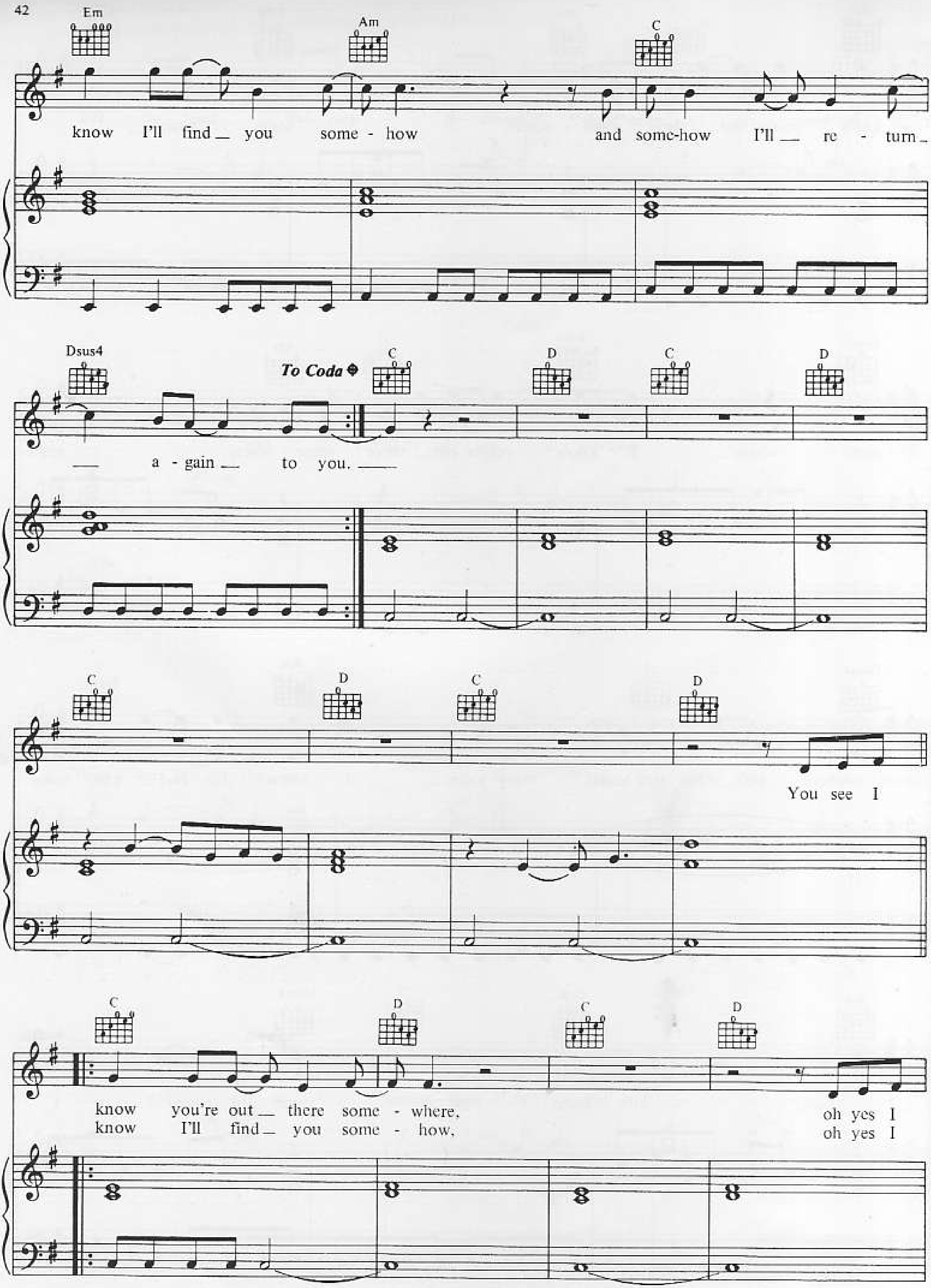
Words and Music
by JUSTIN HAYWARD
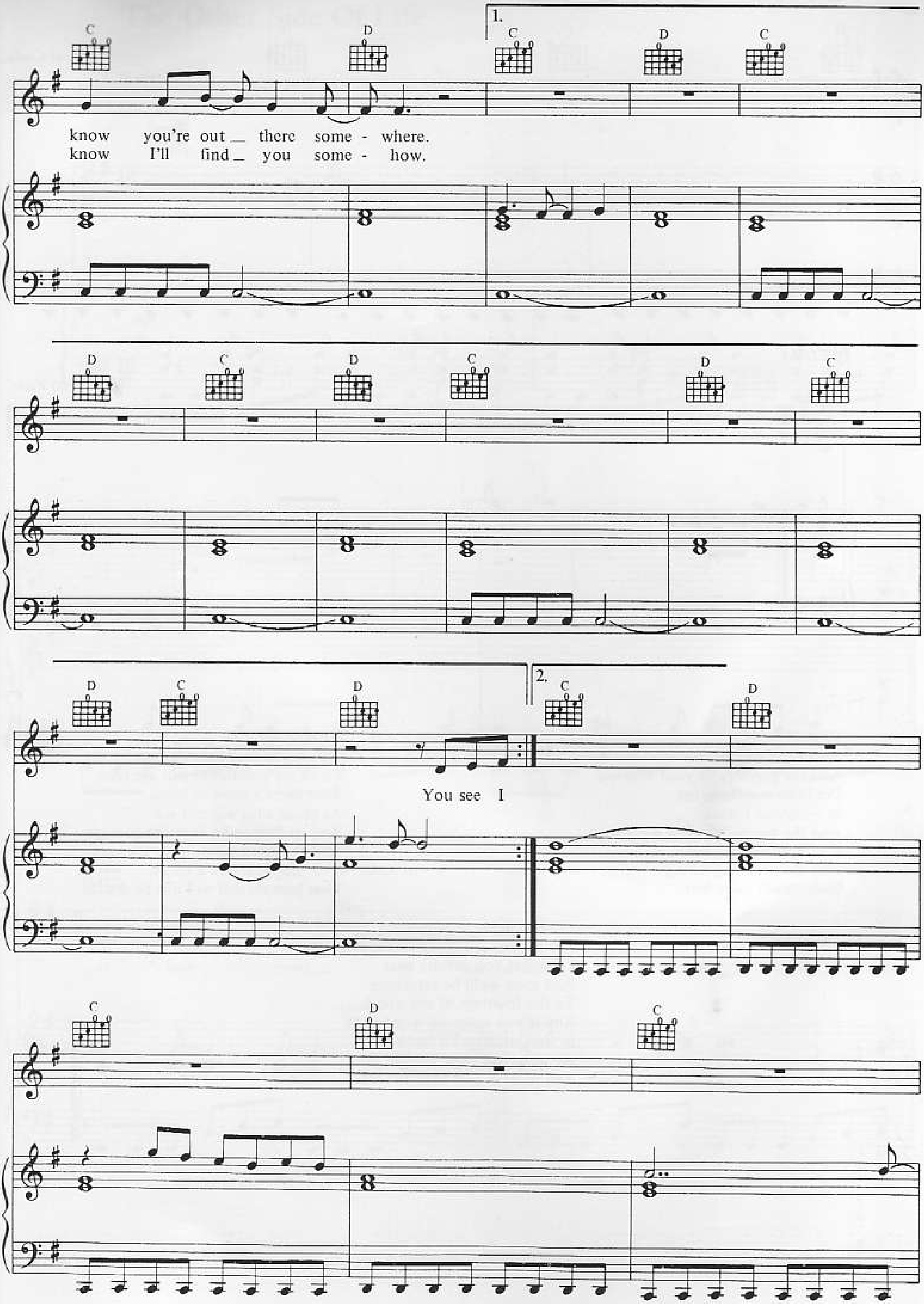


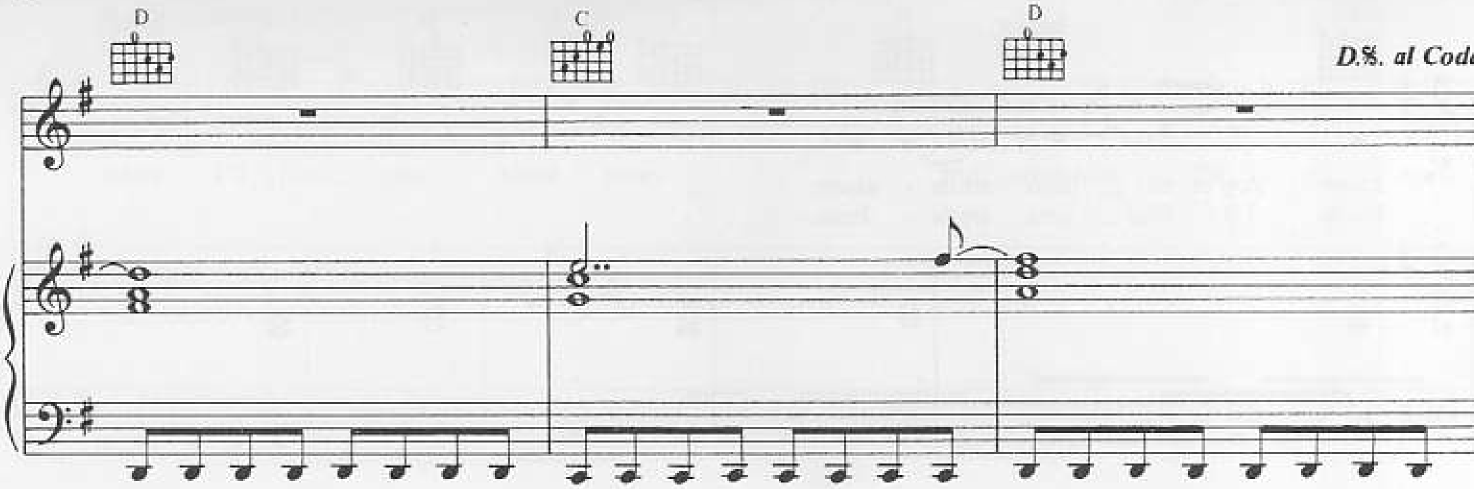

G
C
G
C
G
(1.) The mist is lift - ing slow - ly,
C
I can see the way a - head;
and I've
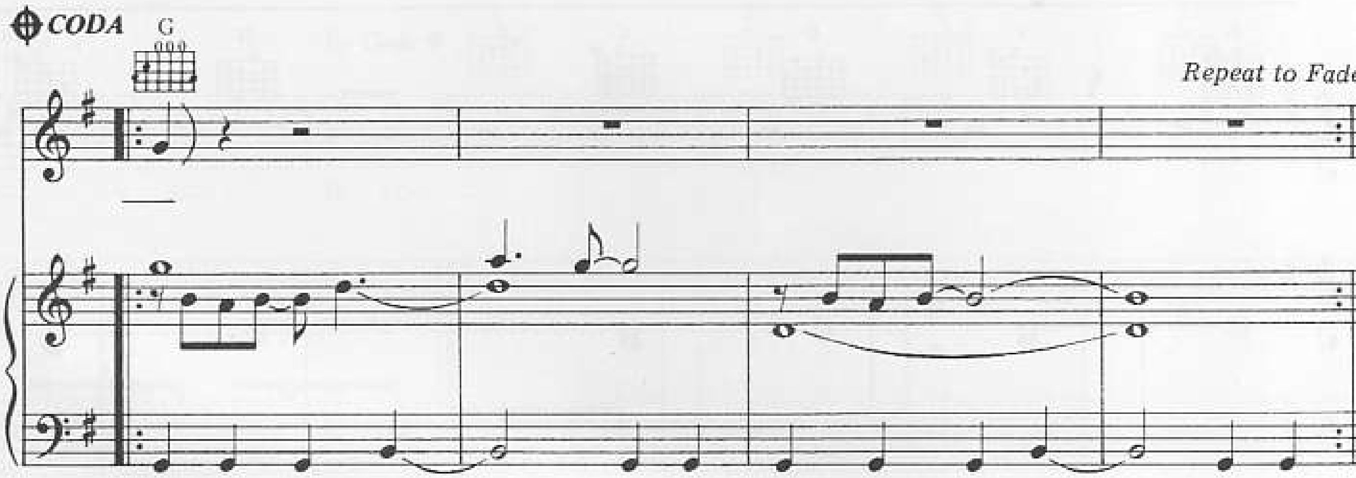

G
C
left be - hind the emp - ty streets that once in - spired my life
G
and the strength of the e - mo- tion is like
C
G
thun - der in the air, 'cause the pro - mise that we made
C
each oth - er haunts me to the end. I


Em
Am
G/B
know you're out there some - where,
some - where,
Dsus4
Em
Am
some - where
I know you're out there some - where,
some-
Dsus4
Em
- where you can hear my voice.
I know I'll find you some-
Am
G/B
Dsus4
- how,
some - how,
some - how.
I


Em
Am
C
know I'll find you some-how and some-how I'll re-turn
Dsus4
To Coda
C
D
C
D
a-gain to you.
C
D
C
D
You see I
C
D
C
D
know you're out there some-where, oh yes I
know I'll find you some-how, oh yes I


1.
C D C D C
know you're out there some - where.
know I'll find you some - how.
D C D C D C
D C D
2.
C D
You see I
C D C
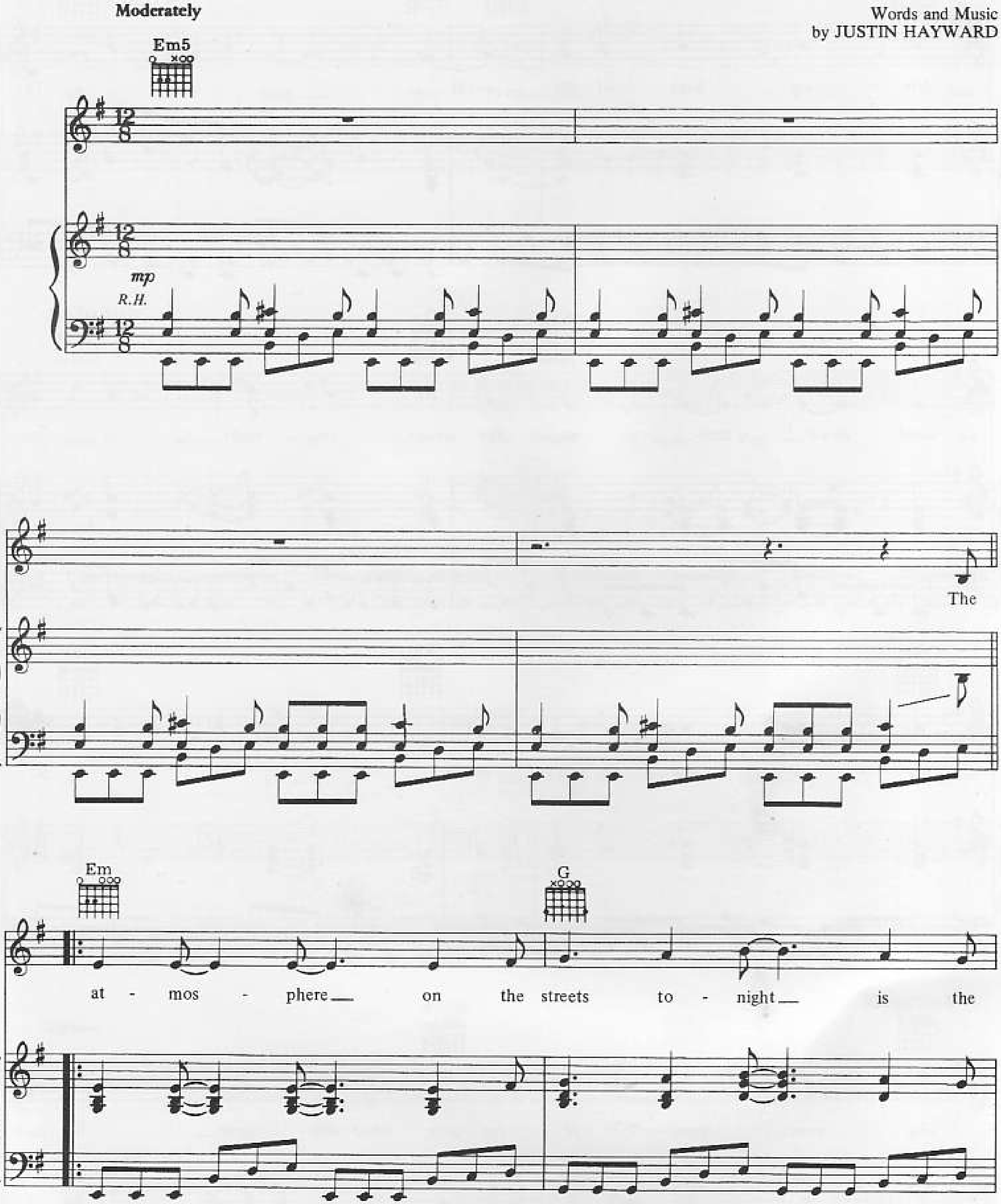




VERSE 2:
The secret of your beauty
And the mystery of your soul
I've been searching for
In everyone I meet.
And the times I've been mistaken
It's impossible to say
And the grass is growing
Underneath your feet.
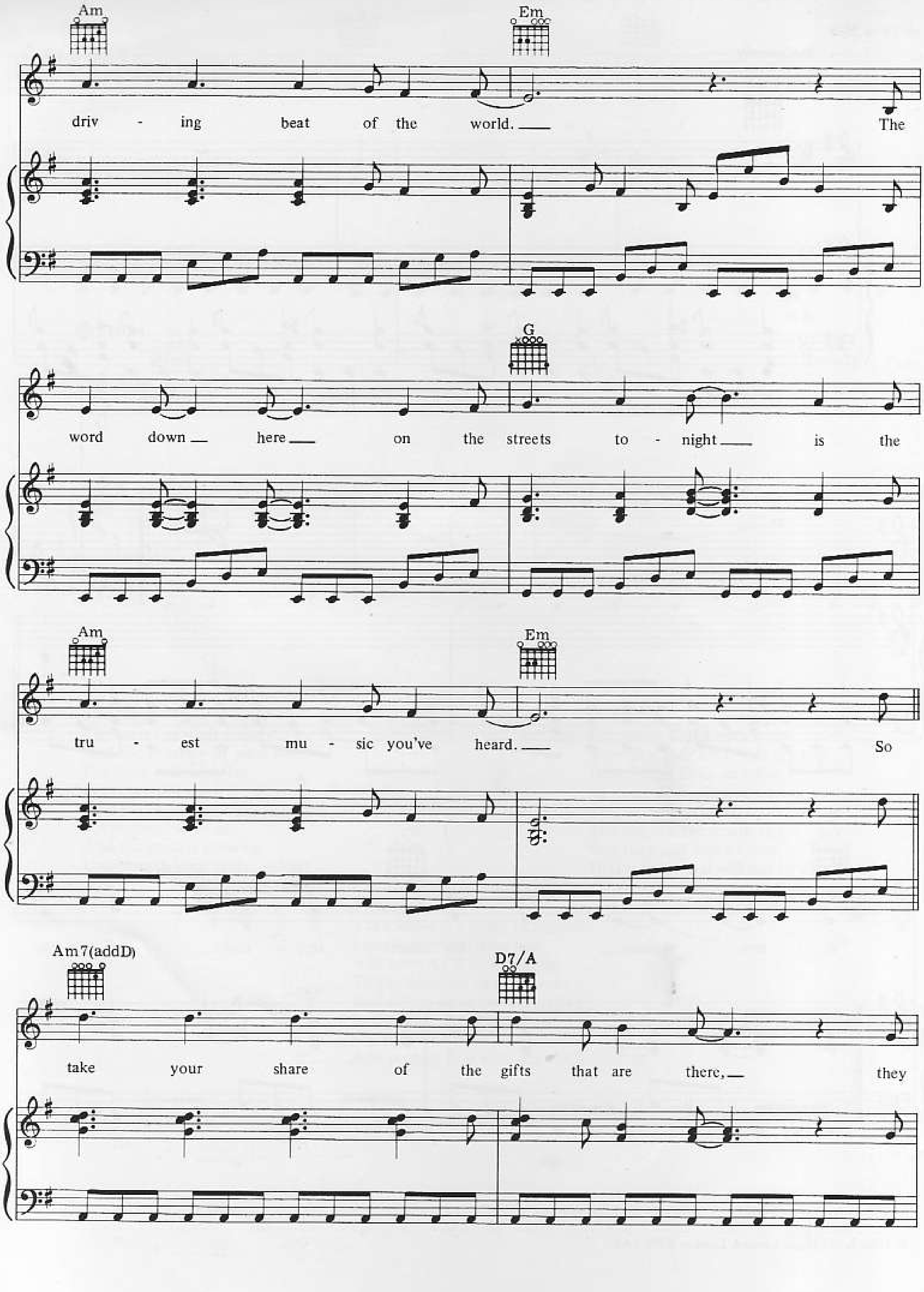
VERSE 3:
The words that I remember
From my childhood still are true
That there's none so blind
As those who will not see.
And to those who lack the courage
And say it's dangerous to try
Well they just don't know
That love eternal will not be denied.
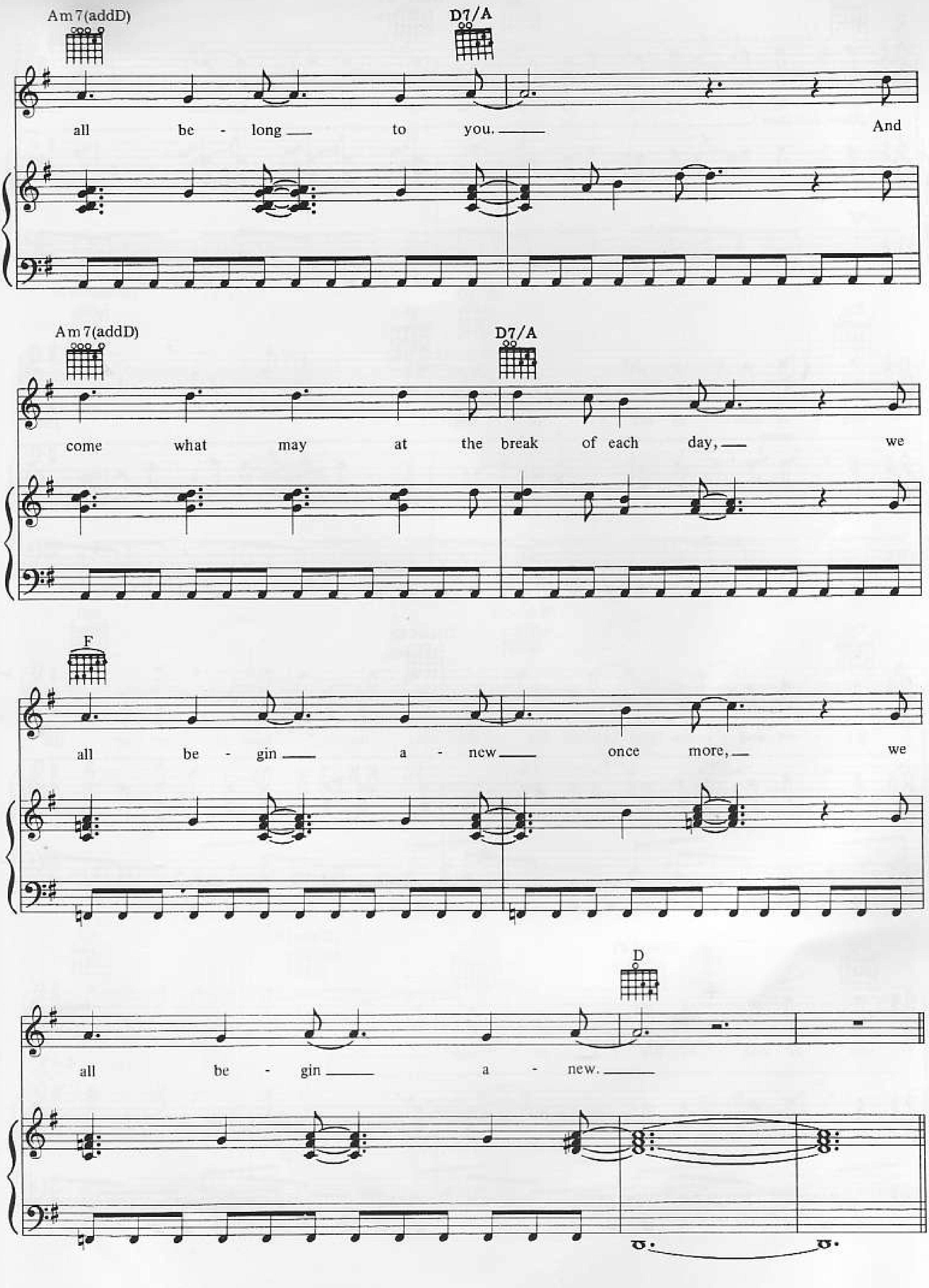
VERSE 4:
Yes I know it's going to happen
I can feel you getting near
And soon we'll be returning
To the fountain of our youth.
And if you wake up wondering
In the darkness I'll be there
My arms will close around you
And protect you with the truth.
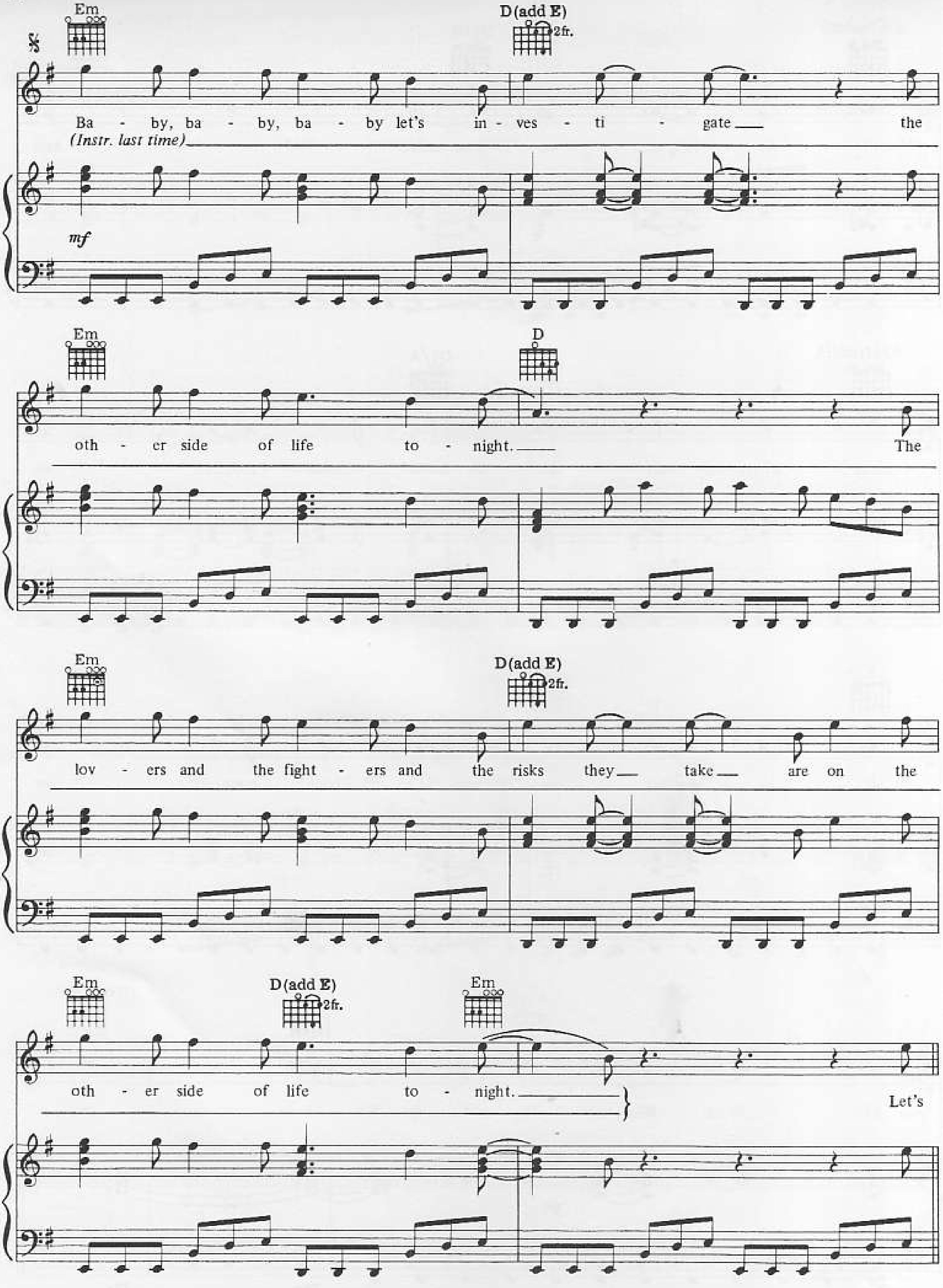
The Other Side Of Life
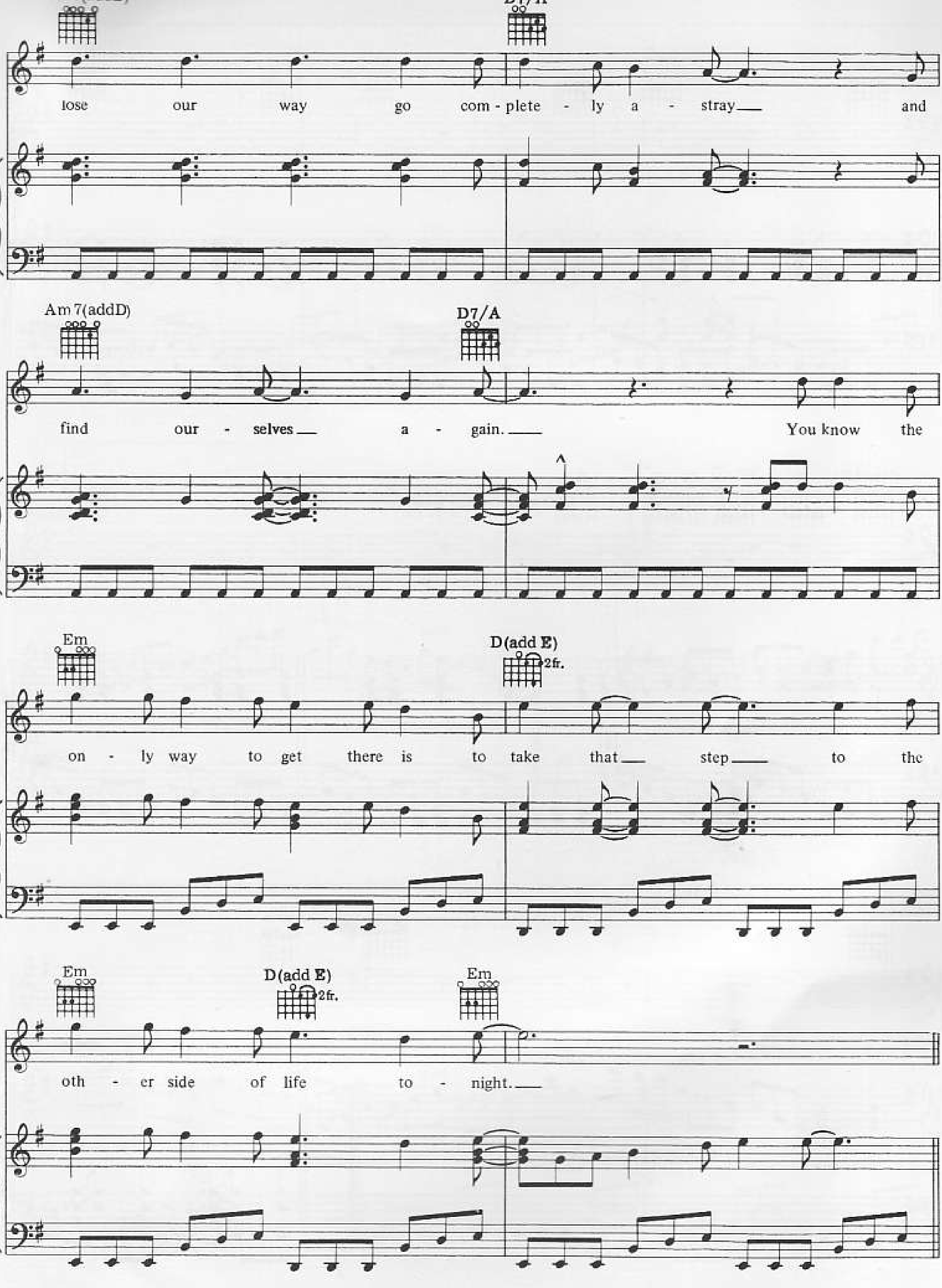
Words and Music
by JUSTIN HAYWARD
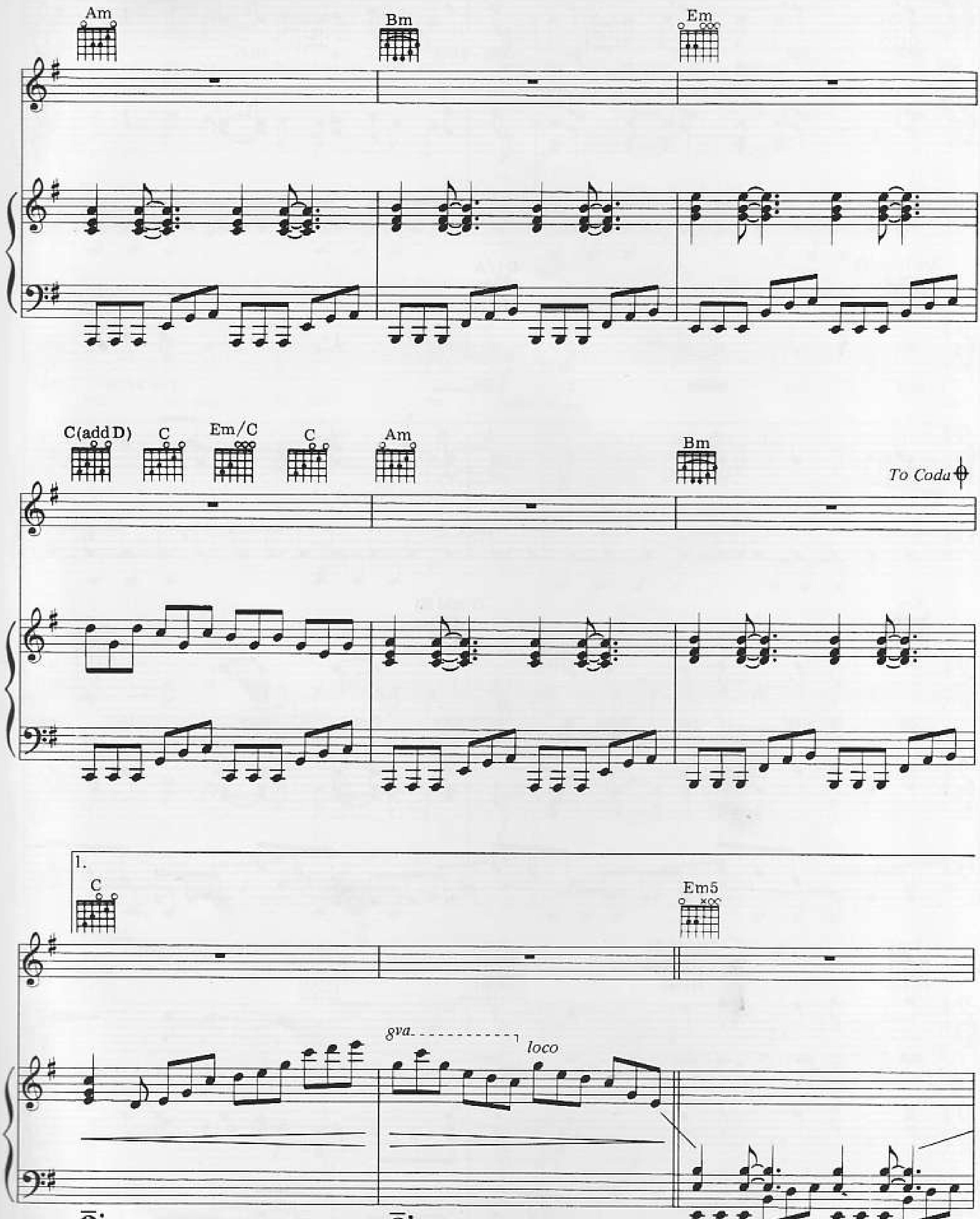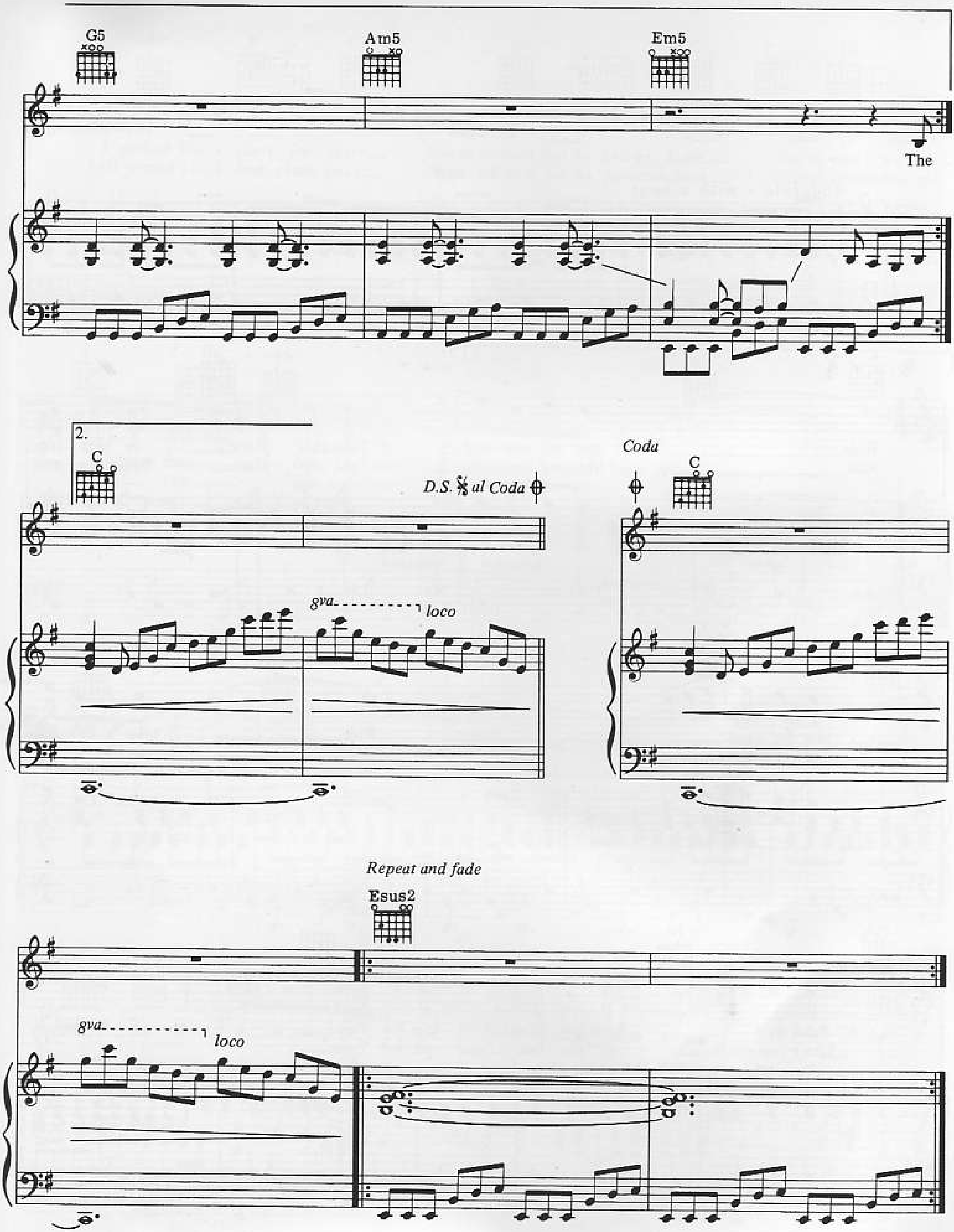



Am
Em
driv - ing beat of the world. The
word down here on the streets to - night is the
G
Am
Em
tru - est mu - sic you've heard. So
Am7(addD)
D7/A
take your share of the gifts that are there, they


Am7(addD)
D7/A
all be - long to you. And
Am7(addD)
D7/A
come what may at the break of each day, we
F
all be - gin a - new once more, we
D
all be - gin a - new.


Em
D(add E)
2fr.
Ba - by, ba - by, ba - by let's in - ves - ti - gate the
(Instr. last time)
mf
Em
D
oth - er side of life to - night. The
Em
D(add E)
2fr.
lov - ers and the fight - ers and the risks they take are on the
Em
D(add E)
2fr.
Em
oth - er side of life to - night.
Let's


Am7(addD)
D7/A
lose our way go com - plete - ly a - stray and
Am7(addD)
D7/A
find our - selves a - gain. You know the
Em
D(add E)
2fr.
on - ly way to get there is to take that step to the
Em
D(add E)
2fr.
Em
oth - er side of life to - night.
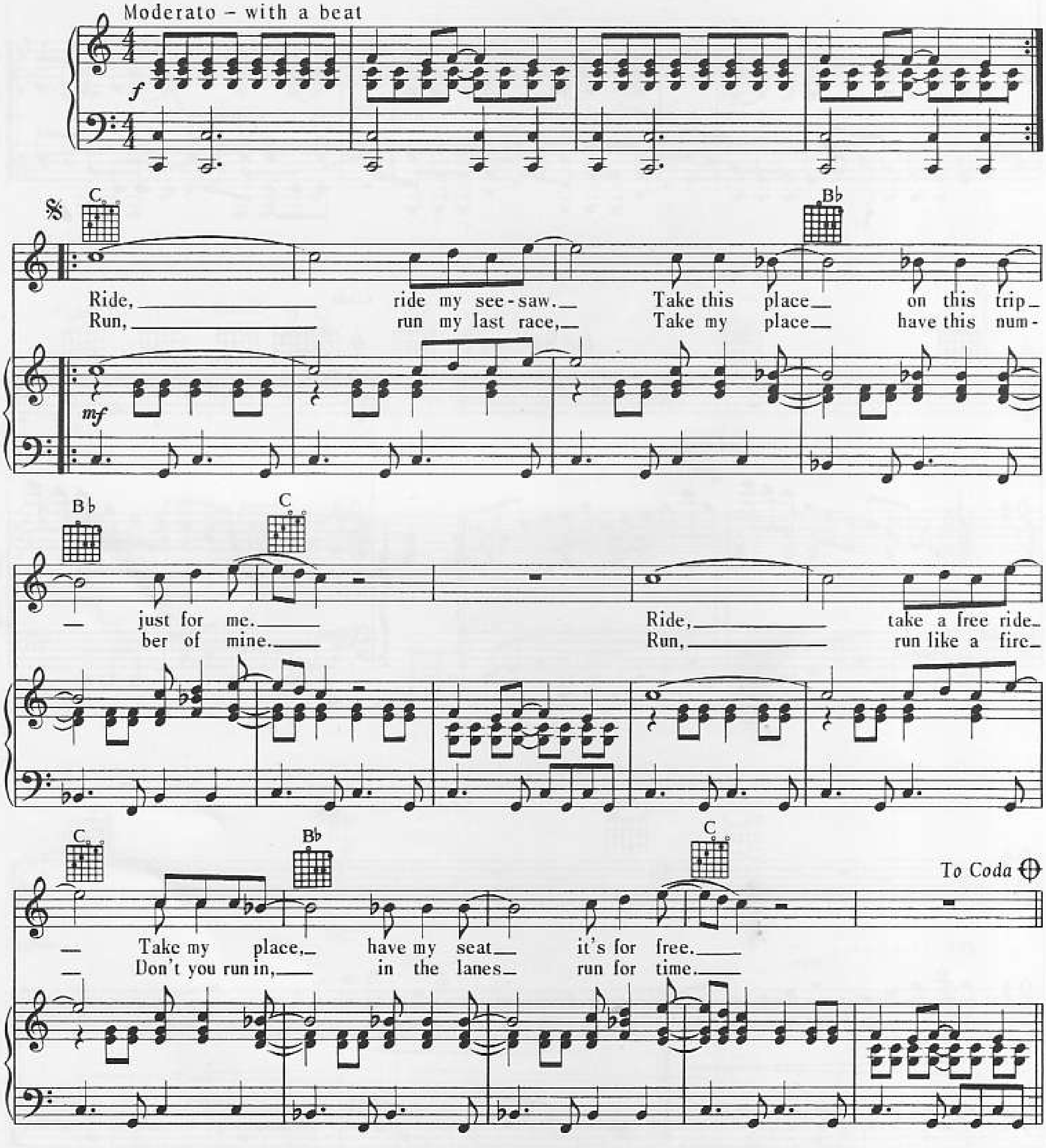

Am
Bm
Em
C(add D)
C
Em/C
C
Am
Bm
To Coda
1.
C
Em5
8va
loco
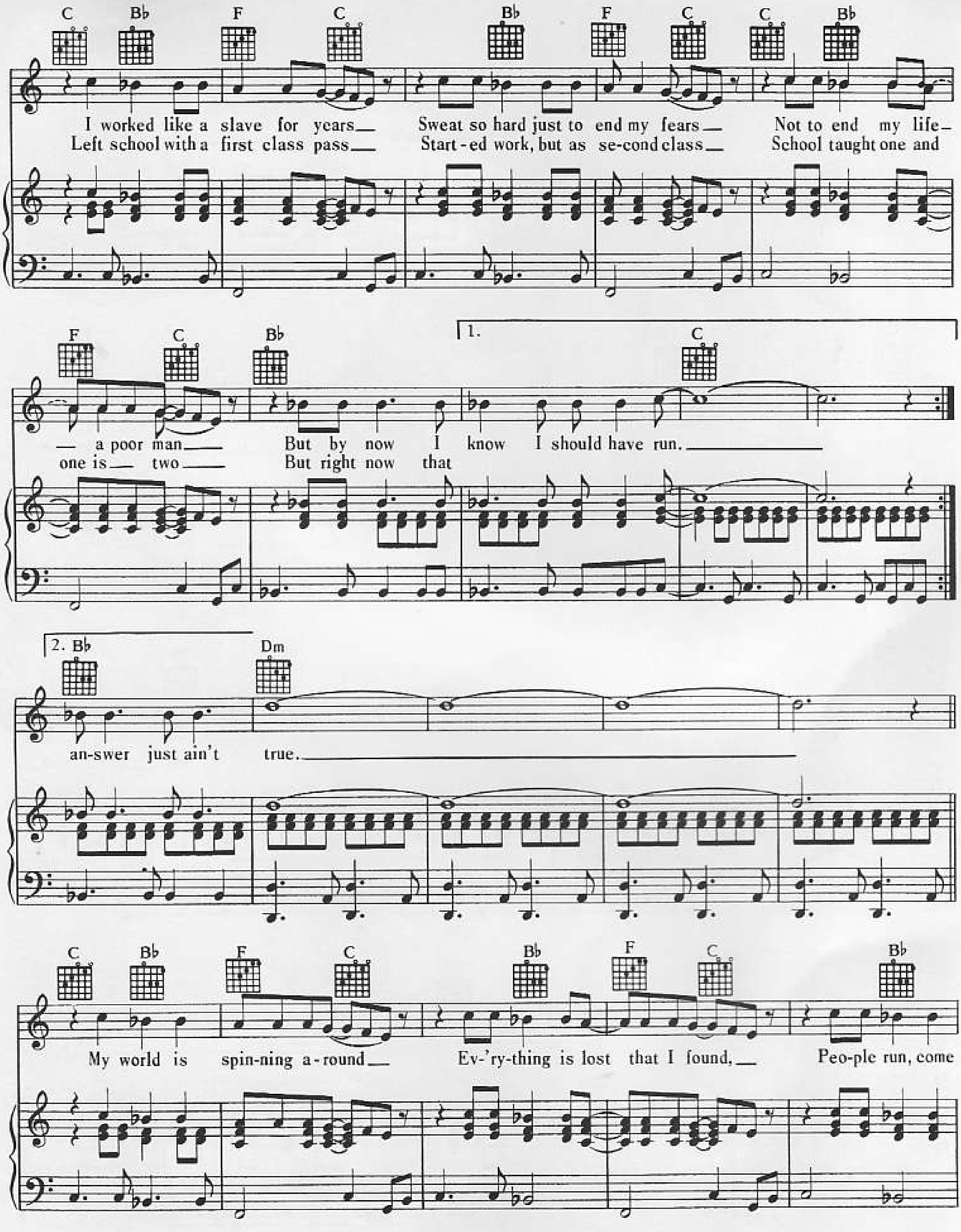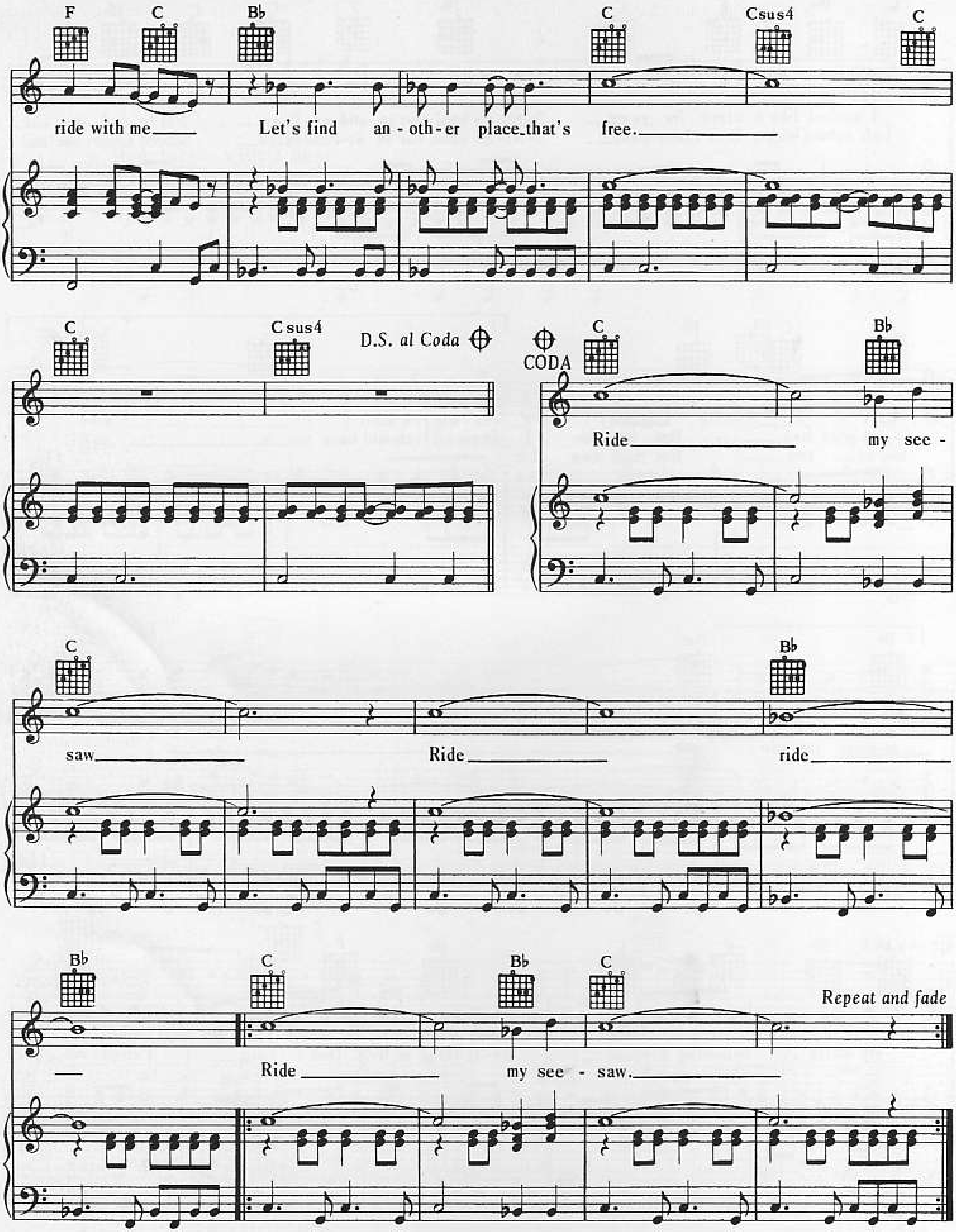


G5
Am5
Em5
The
2.
C
D.S. al Coda
8va
loco
Coda
C
Repeat and fade
Esus2
8va
loco

Ride My See-Saw

Words and Music
by JOHN LODGE
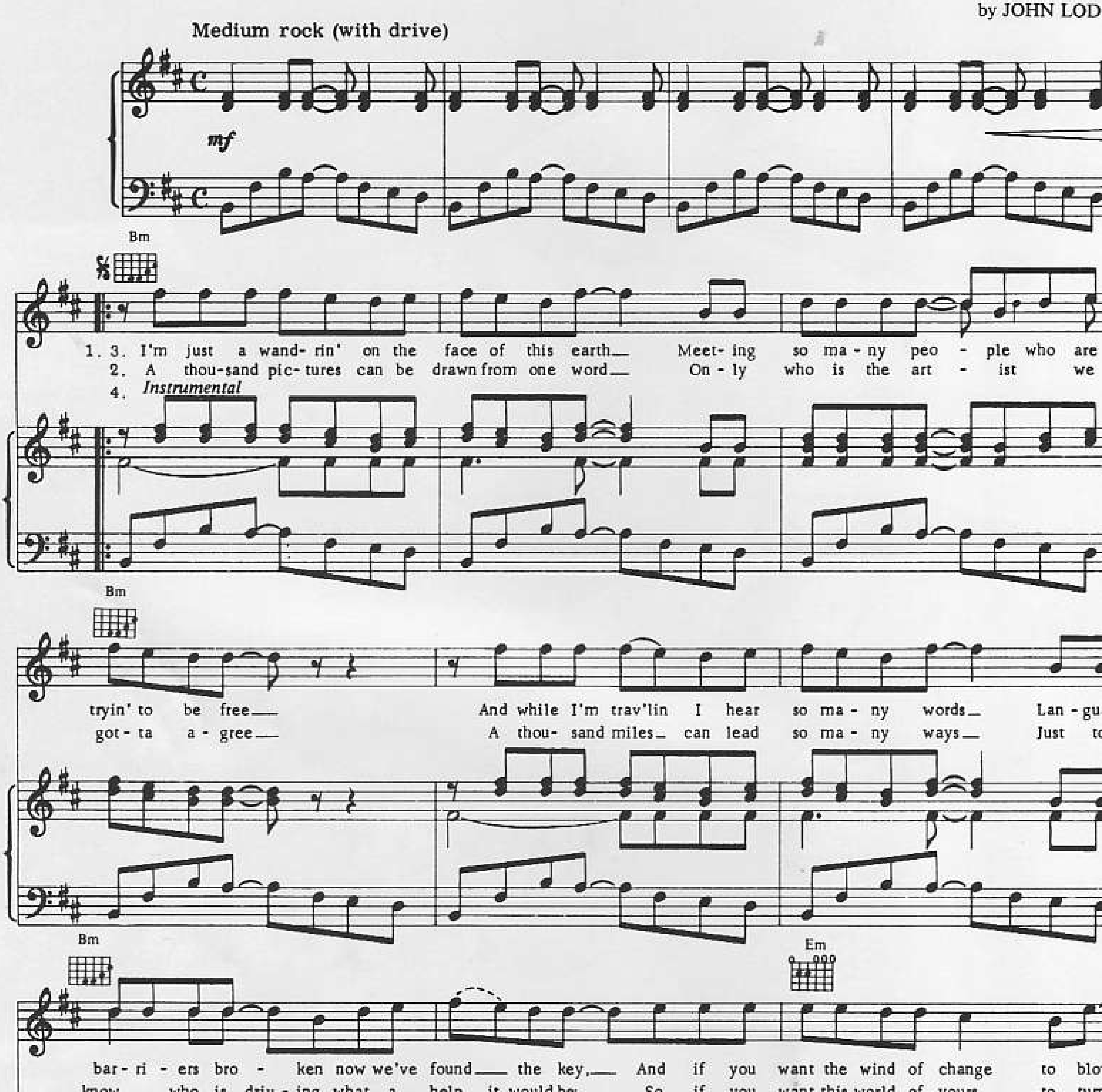



C Bb F C Bb F C C Bb
I worked like a slave for years Sweat so hard just to end my fears Not to end my life
Left school with a first class pass Start-ed work, but as se-cond class School taught one and
F C Bb
1.
C
a poor man But by now I know I should have run.
one is two But right now that
2. Bb
Dm
an-swer just ain't true.
C Bb F C Bb F C Bb
My world is spin-ning a-round Ev-'ry-thing is lost that I found, Peo-ple run, come
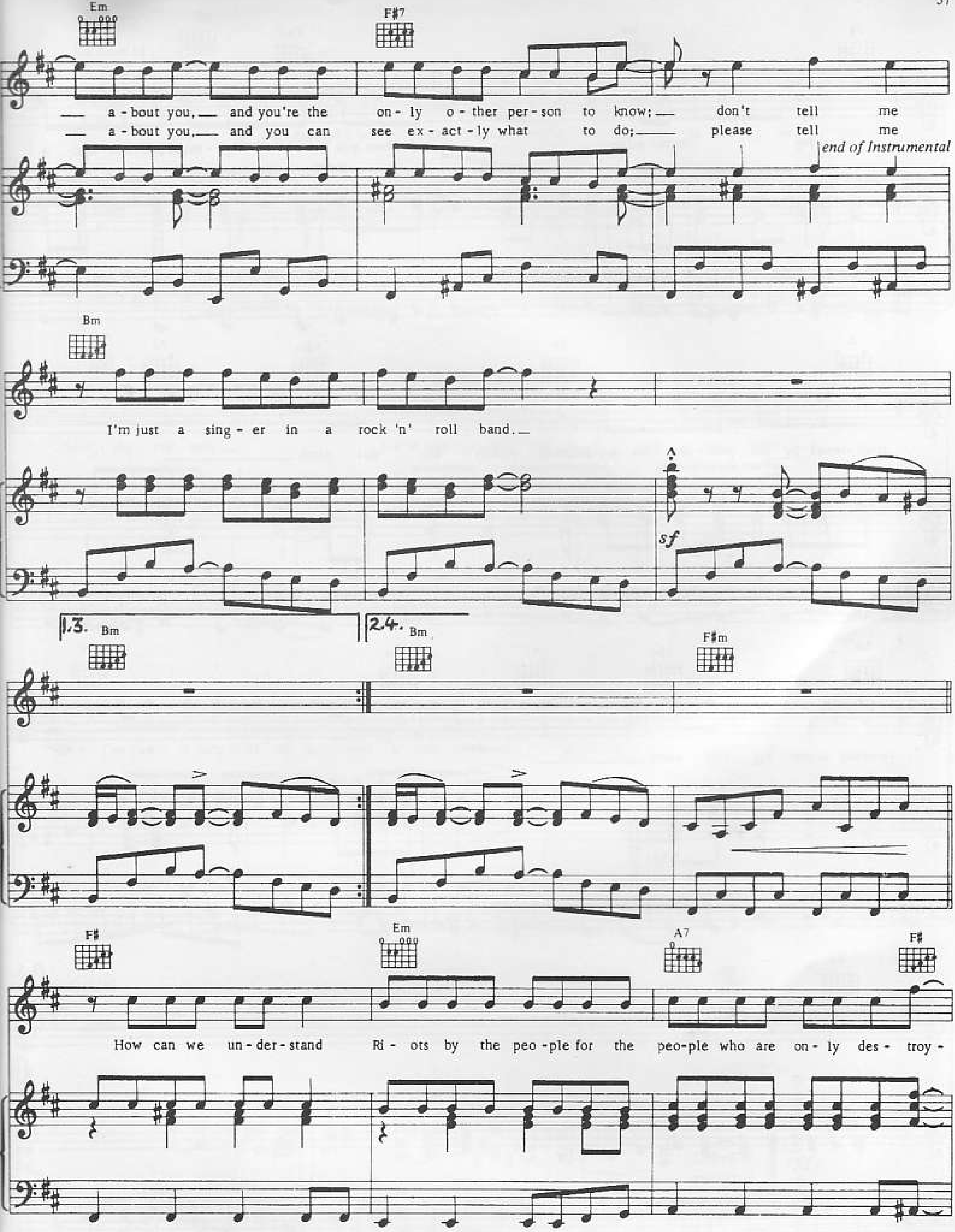

F C Bb C Csus4 C
ride with me ___ Let's find an - oth - er place that's free. ___
C Csus4
D.S. al Coda
CODA
C Bb
Ride ___ my see -
C Bb
saw ___ Ride ___ ride ___
Bb C Bb C
Repeat and fade
___ Ride ___ my see - saw. ___
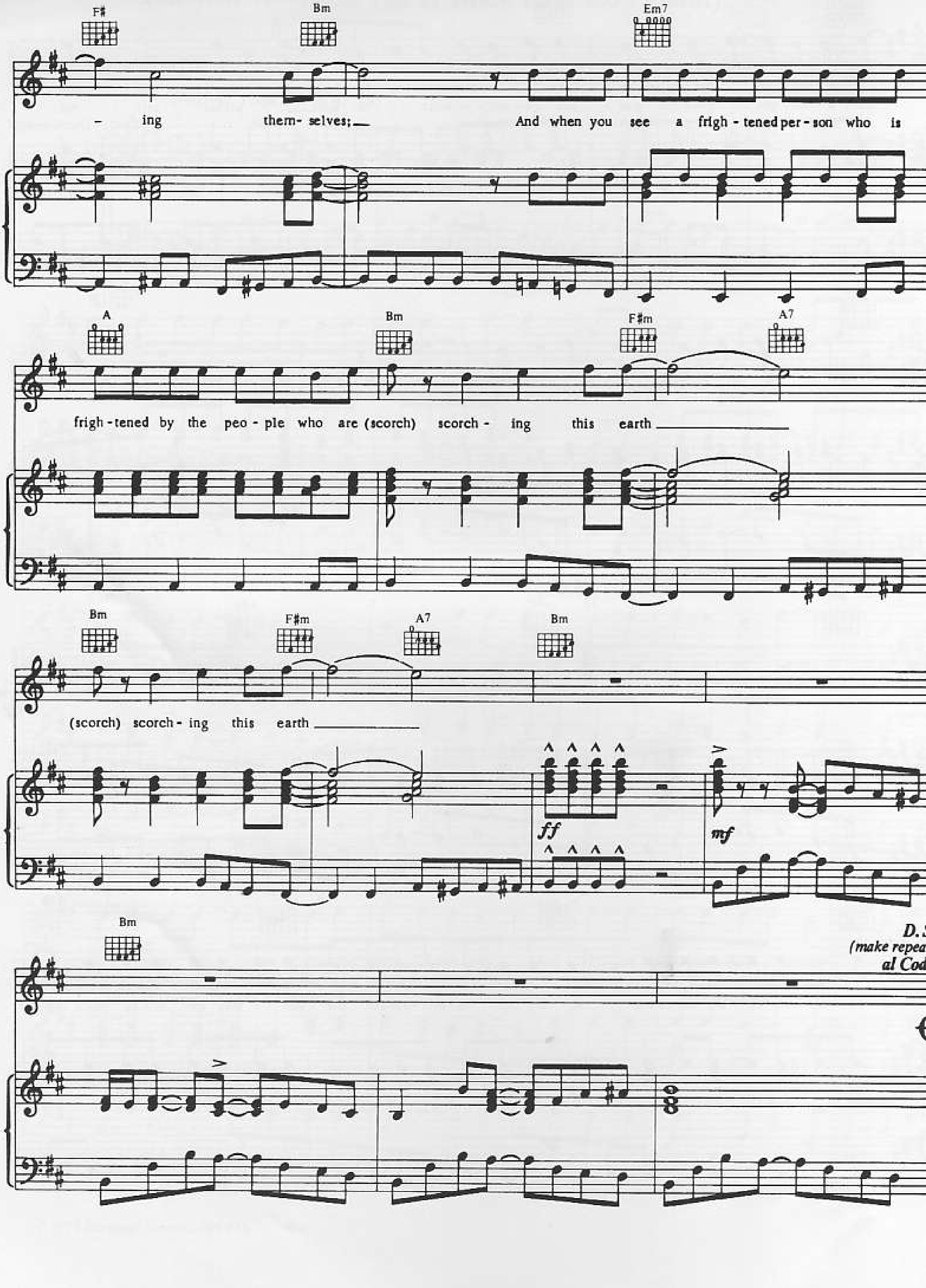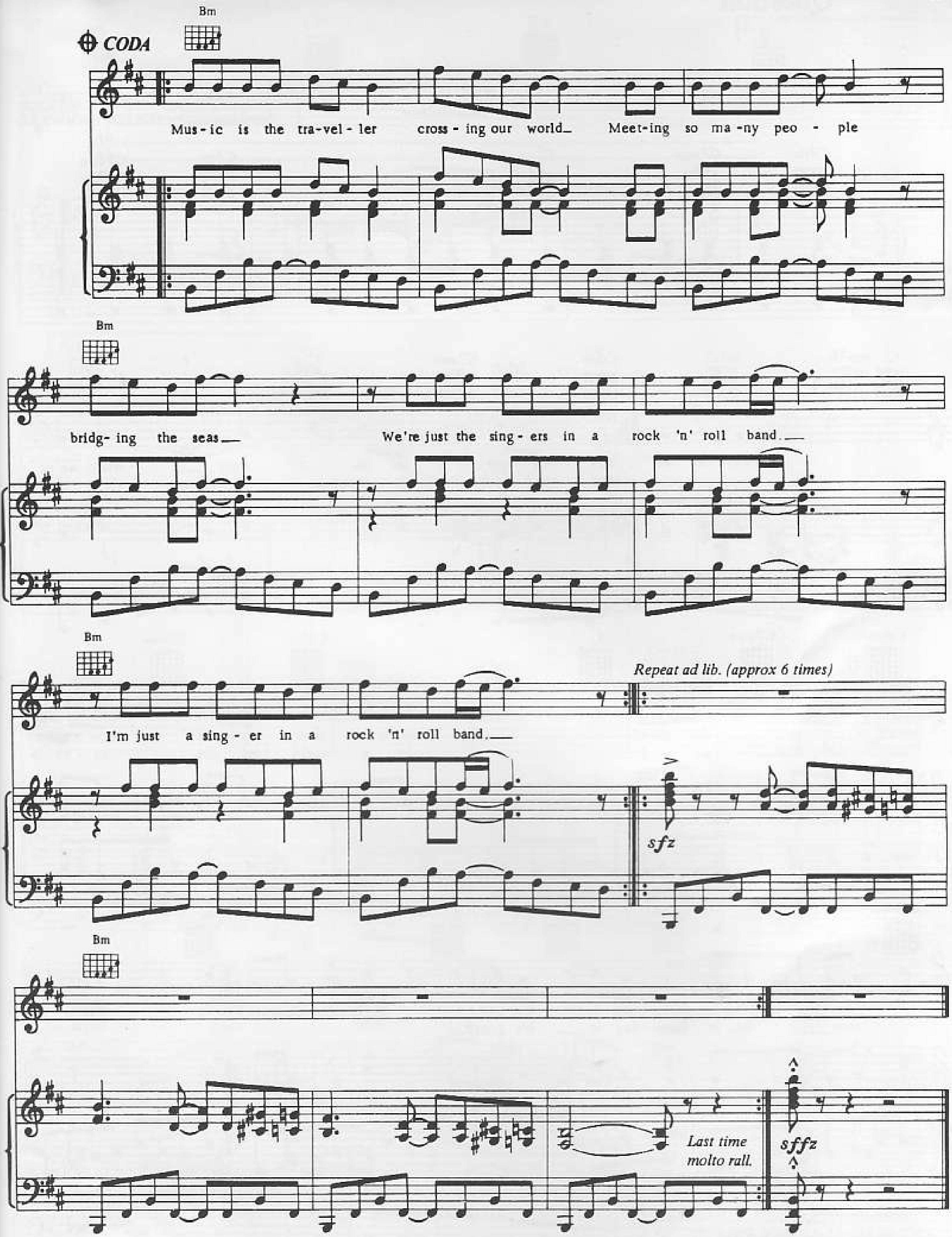


I'm Just A Singer (In A Rock And Roll Band)

Words and Mu
by JOHN LOD
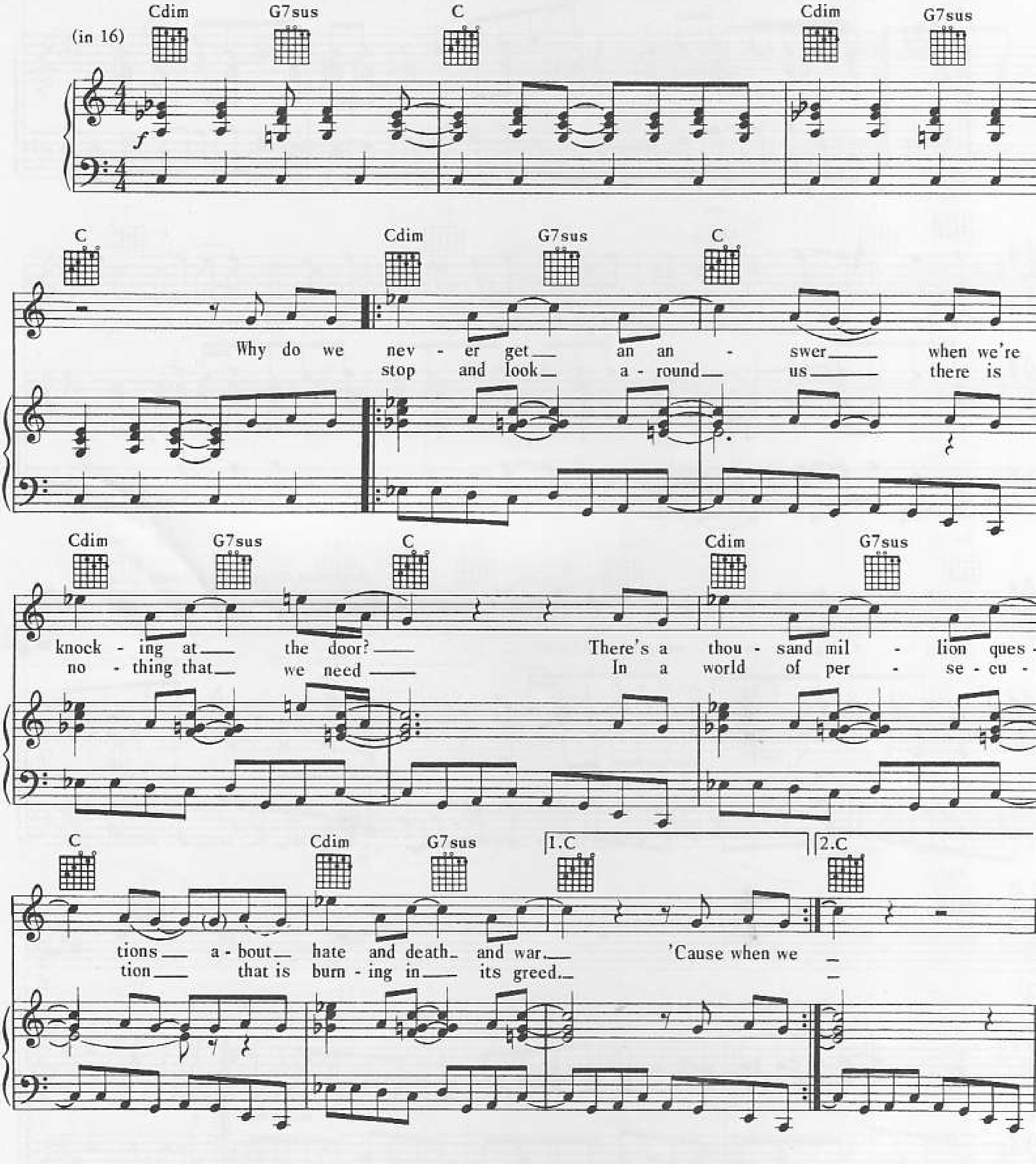



Em
F♯7
— a - bout you, — and you're the on - ly o - ther per - son to know; — don't tell me
— a - bout you, — and you can see ex - act - ly what to do; — please tell me
end of Instrumental
Bm
I'm just a sing - er in a rock 'n' roll band. —
sf
1.3. Bm
2.4. Bm
F♯m
F♯
Em
A7
F♯
How can we un - der - stand Ri - ots by the peo - ple for the peo - ple who are on - ly des - troy -
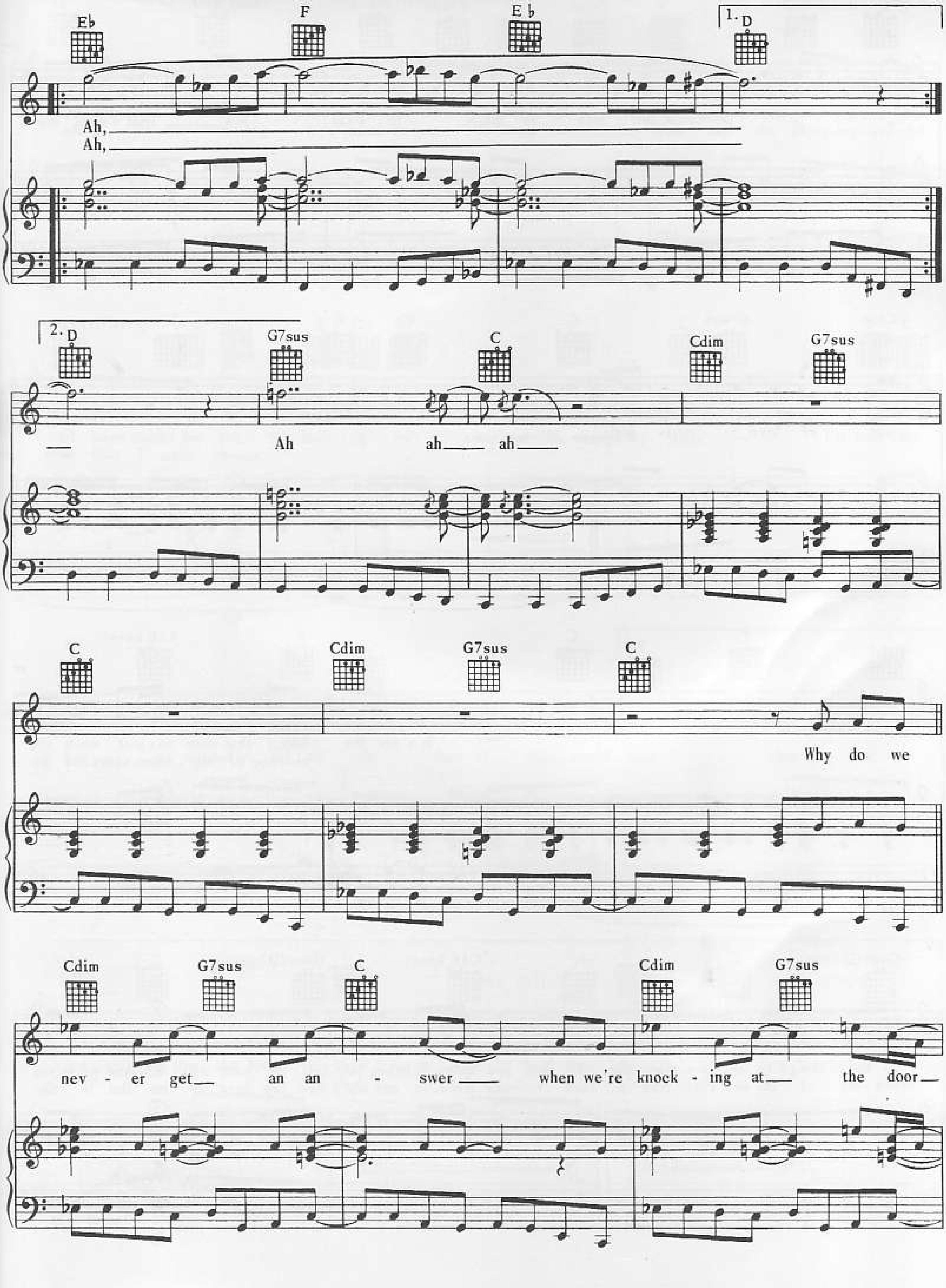

F#
Bm
Em7
- ing them- selves; And when you see a frigh - tened per - son who is
A
Bm
F#m
A7
frigh - tened by the peo - ple who are (scorch) scorch - ing this earth
Bm
F#m
A7
Bm
(scorch) scorch - ing this earth
ff
mf
Bm
D.S.
(make repea
al Cod
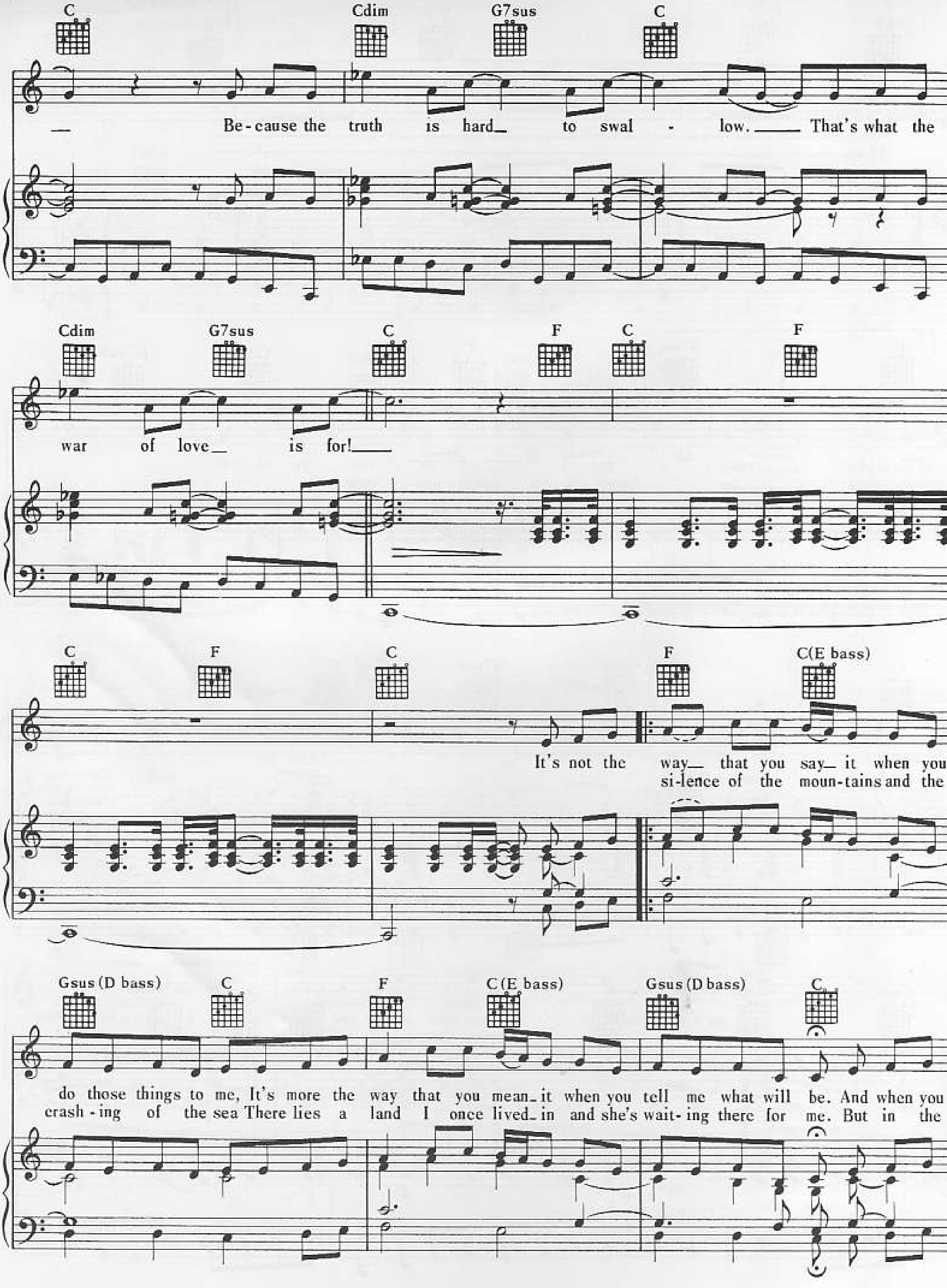

CODA
Bm
Mus-ic is the tra-vel-ler cross-ing our world_ Meet-ing so ma-ny peo - ple
Bm
bridg-ing the seas_ We're just the sing-ers in a rock 'n' roll band._
Bm
I'm just a sing-er in a rock 'n' roll band._
Repeat ad lib. (approx 6 times)
sfz
Bm
Last time molto rall.
sffz
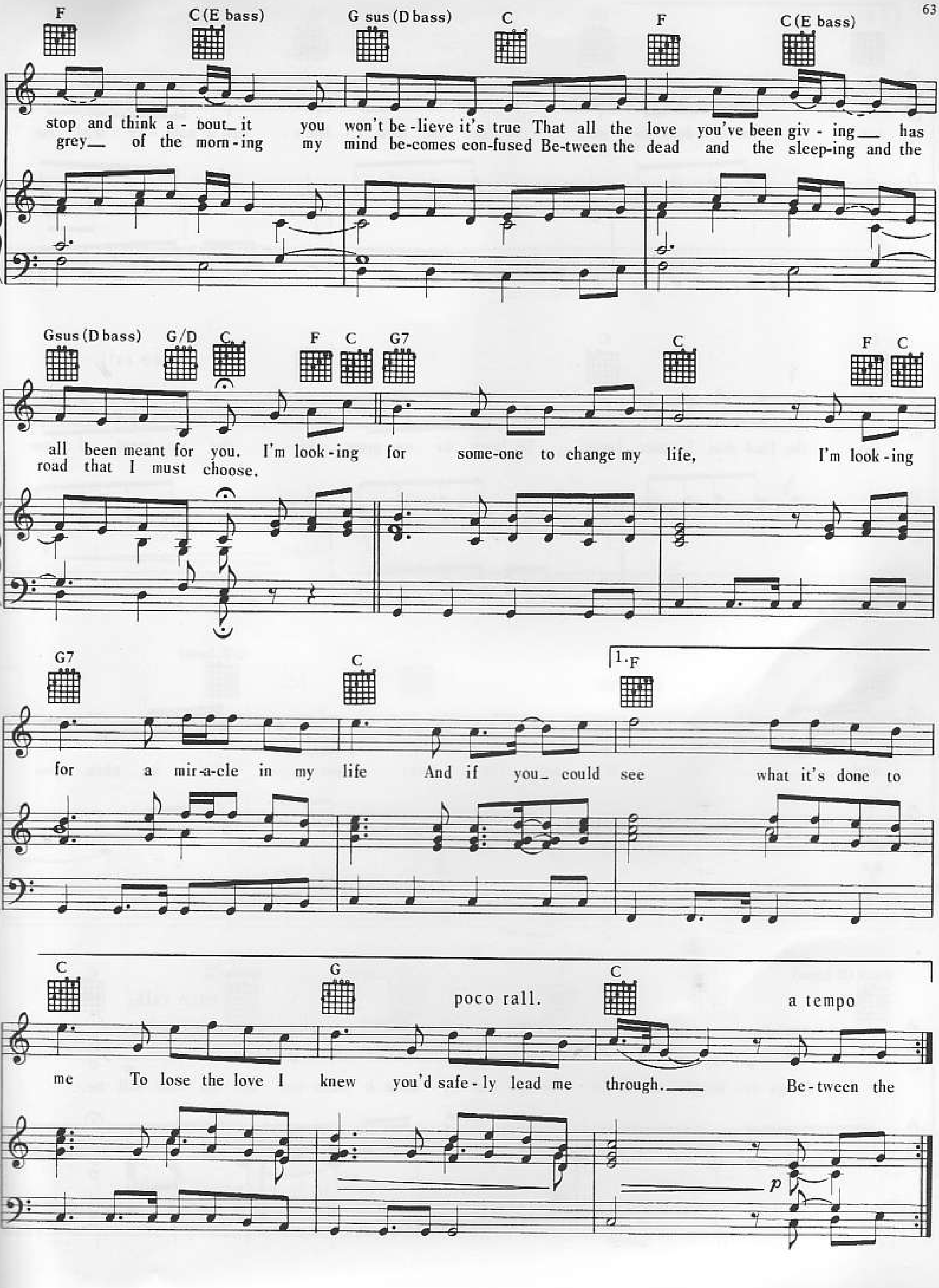
Question
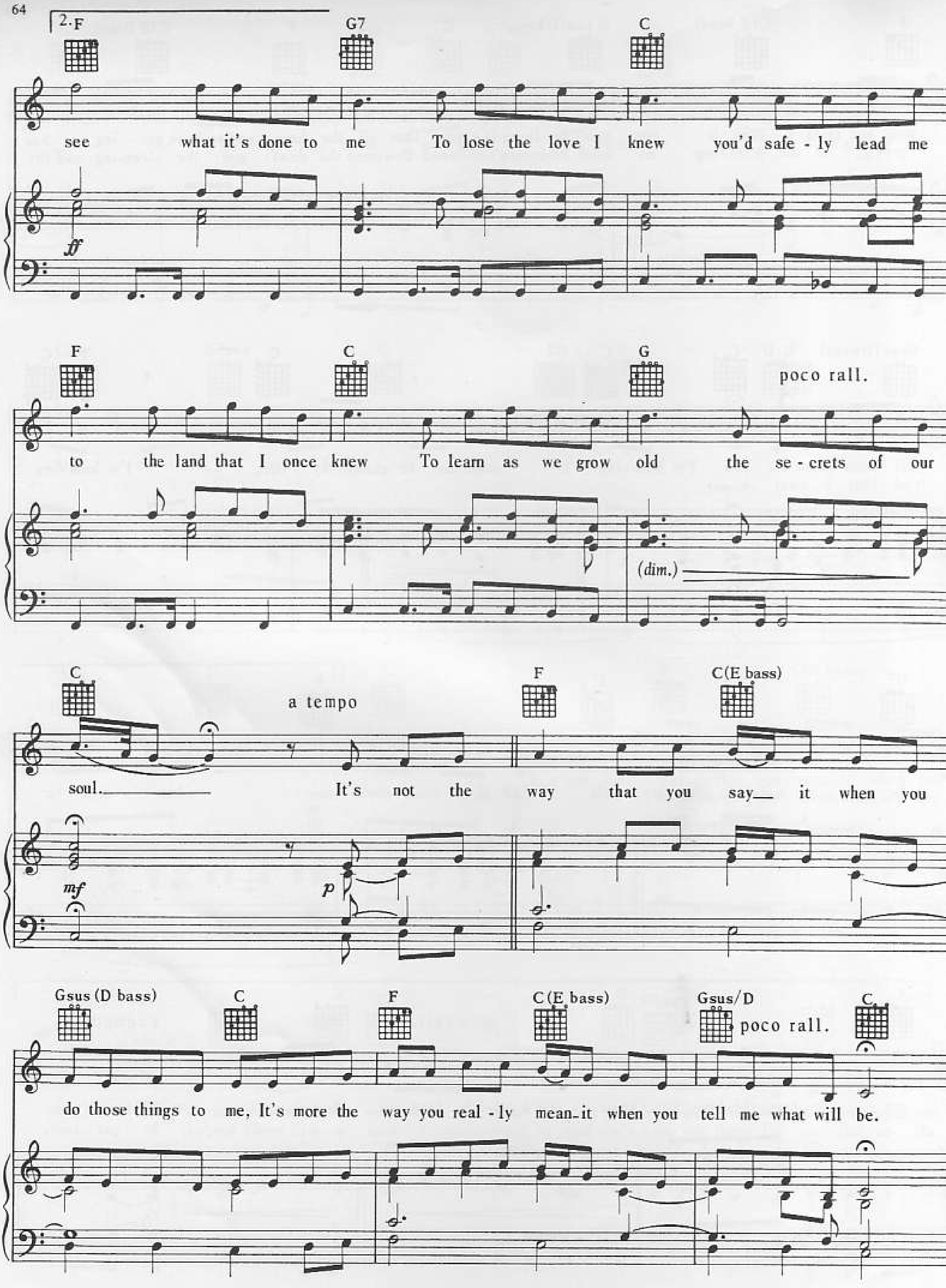
Words and Musi
by JUSTIN HAYWARI




Eb
F
E♭
1. D
Ah,
Ah,
2. D
G7sus
C
Cdim
G7sus
Ah
ah ah
C
Cdim
G7sus
C
Why do we
Cdim
G7sus
C
Cdim
G7sus
nev - er get an an - swer when we're knock - ing at the door

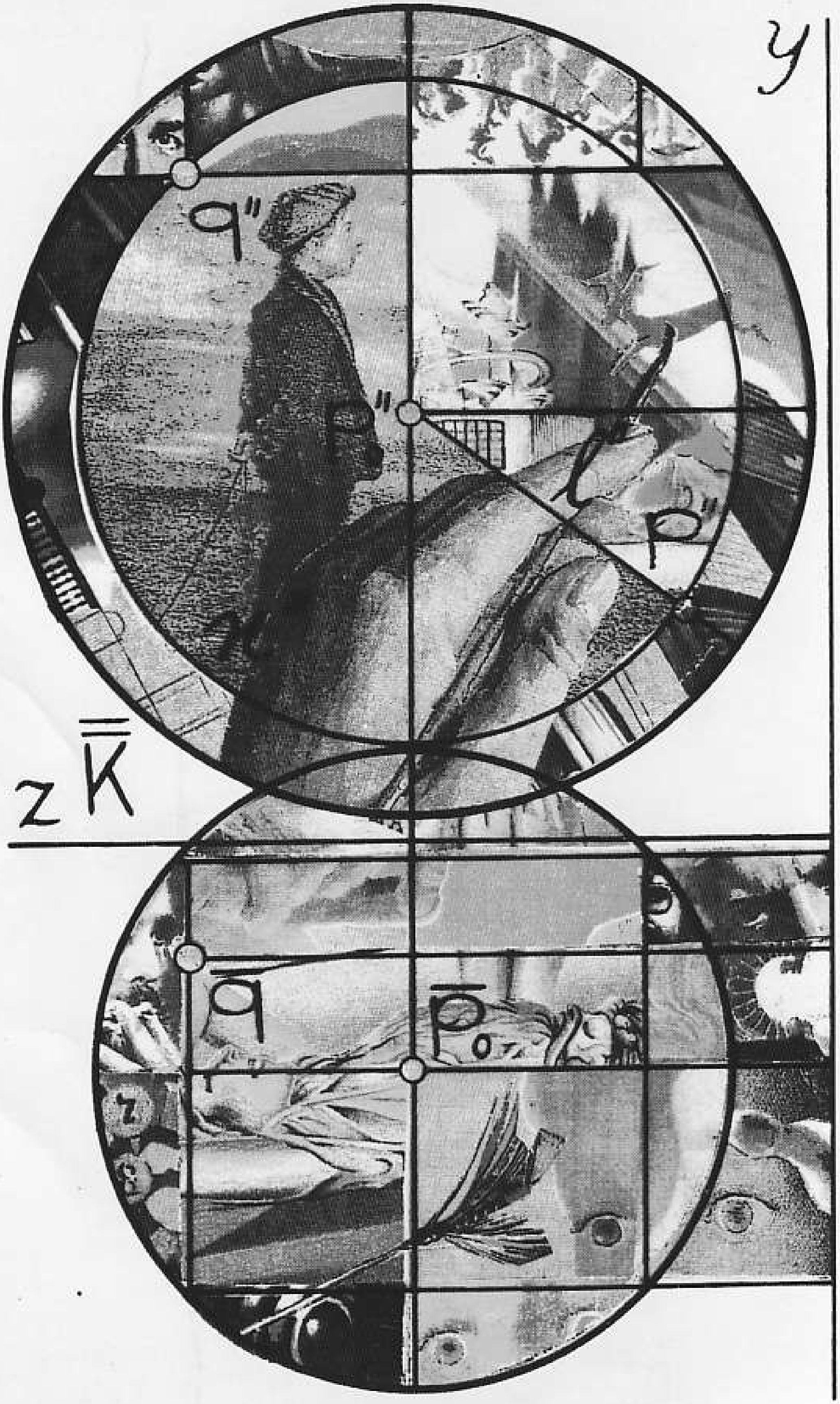

C Cdim G7sus C
Be-cause the truth is hard to swal - low. That's what the
Cdim G7sus C F C F
war of love is for!
C F C F C(E bass)
It's not the way that you say it when you
si-lence of the moun-tains and the
Gsus (D bass) C F C(E bass) Gsus (D bass) C
do those things to me, It's more the way that you mean it when you tell me what will be. And when you
crash - ing of the sea There lies a land I once lived in and she's wait-ing there for me. But in the


F C(E bass) G sus (D bass) C F C(E bass)
stop and think a - bout it you won't be - lieve it's true That all the love you've been giv - ing has
grey of the morn - ing my mind be-comes con-fused Be-tween the dead and the sleep-ing and the
Gsus (D bass) G/D C F C G7 C F C
all been meant for you. I'm look - ing for some-one to change my life, I'm look - ing
road that I must choose.
G7 C 1. F
for a mir-a-cle in my life And if you could see what it's done to
C G poco rall. C a tempo
me To lose the love I knew you'd safe - ly lead me through. Be - tween the
p



Printed in Englar
Panda Press · Haverhill · Suffolk • 4/9

The Moody Blues Greatest Hits



ISBN 0-86359-72

International Music Publications
Southend Road, Woodford Green, Essex IG8 8HN, England.
ORDER REF: 17203 ISBN 0 86359 728 9

9 780863 59728